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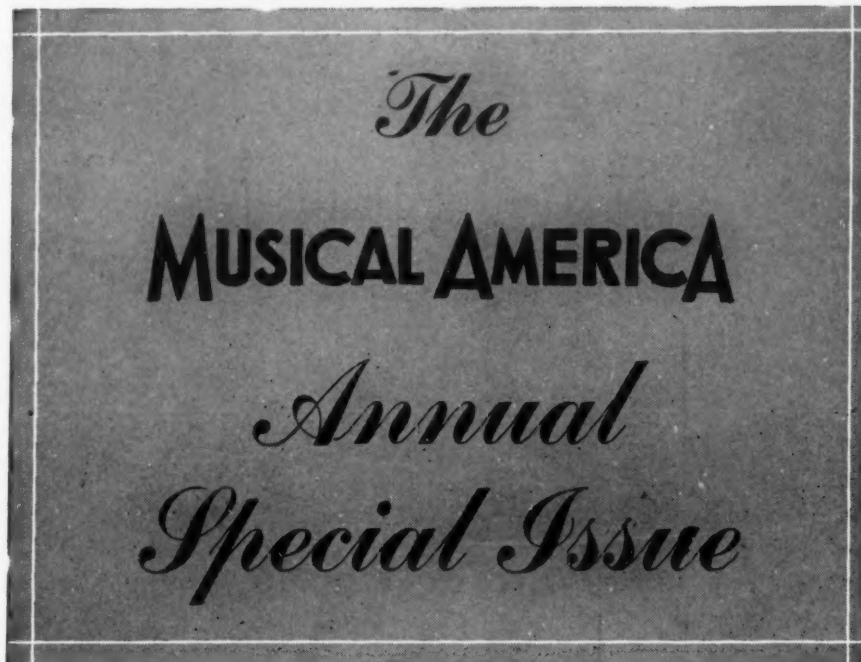
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MUSICAL AMERICA

Vienna Opera Season Marked by Staging of Revivals

By H. A. FIECHTNER

VIENNA

WHOEVER wishes to judge the schedule and the achievements of the Vienna Opera fairly must bear in mind that not only the magnificent Opera House but the incalculable treasure of costumes, scenery, and other adjuncts were destroyed during the war. The work of reconstruction and replacement of costumes is under way, but it will be at least four or five years before things are as they used to be. Austria is a small country and a poor one, and a deficit at both its opera houses represents a serious burden. Since important new works are lacking in the repertoire, the management has resolved to restudy and remount the best of the older operas and, for the most part, to do without novelties. Yet even this season new works will not be entirely neglected. For this winter, the management has announced plans for staging Iwan Tarassenco, by Franz Salmhofer, the present director of the Opera; Oedipus Rex, by Stravinsky; and Le Pauvre Matelot, by Milhaud. It is impossible to predict whether they will be able to meet production schedules on these works.

But meanwhile several interesting restudied productions, all of which merit attention and mark a step forward, have been placed before the public. Nicolai's The Merry Wives of Windsor was performed on a little Shakespearean stage, in nineteenth-century costumes. Stage, orchestra, and auditorium were connected by platforms and stairs, and there was a jolly, companionable atmosphere of real participation by the spectators. By means of a remarkable arrangement of the members of the orchestra, part of whom were seated at the level of the stage, a fine acoustical effect was achieved. The outstanding member of the cast was Maria Cebotari, as Frau Fluth. Josef Krips was the musical director, and the interesting experiment in stage direction was the

(Continued on page 27)

Philadelphia Orchestra Plans Tour of British Isles

PHILADELPHIA

THE Philadelphia Orchestra plans a tour of the British Isles next May if certain problems, such as currency exchange and an agreement with the British Guild of Musicians, can be solved. Harl McDonald, the orchestra's manager, in making the announcement, also stated that negotiations with the British musicians would be handled by James C. Petrillo, president of the American Federation of Musicians. The projected tour would contain a maximum of 28 concerts in Britain and Eire, including at least fourteen concerts in London. Eugene Ormandy would conduct most of the concerts, with guest appearances by English conductors filling out the schedule.



Wide World
Raoul Jobin, as Don José, is helped by Micaela (Paula Lenchner) after Gladys Swarthout, the Carmen, had accidentally stabbed him during a Pittsburgh performance. Michael De Pace, impresario, looks on. (See Mephisto's Musings)

Otello is Metropolitan Opener

SEVEN performances of operas by five different composers are listed in the first week of the Metropolitan Opera season, which opened Nov. 29 with Verdi's *Otello*. In addition to *Otello*, two other works by Verdi appear in the schedule—*Il Trovatore*, on Dec. 3, and *Rigoletto*, on Dec. 4. Less familiar items are Donizetti's *L'Elisir d'Amore*, presented on Nov. 30 for the first time since 1942; Montemezzi's *L'Amore dei Tre Re*, restored on Dec. 1 after seven seasons' absence from the repertory; and Thomas' *Mignon*, revived for the first Saturday afternoon broadcast on Dec. 4. *Götterdämmerung*, on Dec. 2, is the season's first Wagner music drama.

Principals in the opening night performance of *Otello*, as previously announced, were Ramon Vinay in the title role, Licia Albanese as Desdemona, Leonard Warren as Iago, and John Garris, Martha Lipton and Nicola Moscova in the other main parts. Fritz Busch conducted. The cast announced for *L'Elisir d'Amore*, in a non-subscription performance, consisted of Bidu Sayao, Inge Manski, Ferruccio Tagliavini, Giuseppe Valentino, and Salvatore Baccaloni, with Giuseppe Antonicelli conducting the score for the first time in this country.

Dorothy Kirsten is the Fiora in *L'Amore dei Tre Re*, a role she learned under the guidance of Italo Montemezzi, the composer, and previously sang in San Francisco and Los Angeles. Virgilio Lazzari, whose portrayal of the blind king, Achibaldo, was a celebrated feature

of many Chicago Opera seasons, will undertake the part for the first time at the Metropolitan. Robert Weede rejoins the company, to sing Manfredo, and the Avito is Charles Kullman. Mr. Antonicelli will conduct. Fritz Stiedry will direct *Götterdämmerung*, and the leading parts will be sung by Helen Traubel, Lauritz Melchior, Polyna Stoska, Margaret Harshaw, Herbert Janssen, and Dezsö Ernster. The Lee Simonson settings will be revealed to a subscription audience for the first time; last year this work was given only in the two special Ring cycles.

Except for Jerome Hines, who will sing his first Ferrando, the cast of *Il Trovatore* is familiar, including Stella Roman, Cloe Elmo, Jussi Bjoerling and Francesco Valentino. Emil Cooper will conduct. The Saturday evening *Rigoletto*, a benefit for the Hebrew National Orphan Home, will find the leading roles entrusted to Patrice Munsel, Martha Lipton, Jan Pearce, Leonard Warren, and Lubomir Vichenogov, the new Bulgarian bass, who makes his debut as Sparafucile. The conductor will be Pietro Cimara.

Rise Stevens is scheduled for the title role of *Mignon*, and Marilyn Cotlow, winner of the Metropolitan Auditions of the Air, will make her debut as Philine. Others in the cast are Jane Browning Madeira (who will have made her debut two days earlier as the First Norn in *Götterdämmerung*), James Melton, Nicola Moscova, and John Garris. Wilfred Pelletier will be the conductor of the Thomas opera.

Kurtz Directs Houston Symphony In Expanded Activity

HOUSTON

WITH the opening concert of the Houston Symphony in City Auditorium on Nov. 1, Texas' largest city moved into a new period of expanded musical activity. On this occasion Efrem Kurtz, newly appointed musical director and conductor, for the first time led the orchestra, which has been increased in size and somewhat changed in personnel, in order to enable him to build it into one of the country's major symphonic organizations.

In addition to such standard items as Tchaikovsky's Sixth Symphony and Ravel's Second Suite from *Daphnis et Chloé*, the opening program also included the world premiere of Aaron Copland's Children's Suite from *The Red Pony*. The concert suite, put together by the composer during August, 1948, at the request of Mr. Kurtz, consists of materials drawn from Mr. Copland's score for the motion picture based upon John Steinbeck's story, *The Red Pony*. The 21-minute suite consists of six movements—Morning on the Ranch; The Gift; Dream March and Circus Music; Walk to the Bunkhouse; Grandfather's Story; and Happy Ending. "I decided to call it a children's suite," the composer wrote, "because so much of the music is meant to reflect a child's world."

The Houston Symphony schedule for November gave a sample of the active musical life the orchestra plans to provide throughout the season. On Nov. 4, Orlando Barera, assistant conductor of the orchestra, led a childrens' concert. On Nov. 6, at 6:00 p.m. (C. S. T.), Mr. Kurtz conducted the orchestra in the first of 26 weekly afternoon broadcasts, marking the resumption of a three-year association between the Symphony Society and the Texas Gulf Sulphur Company, sponsor of the broadcasts. In connection with these broadcasts, the Texas Department of Education is sponsoring student auditions, which will enable the winners to appear with the Houston Symphony. Another free service of the orchestra during the year will be a series of five popular concerts, entitled Music for Thousands, presented without admission charge under the sponsorship of Henke and Pillot. The first of these was given on Nov. 20, with Albino Torres, pianist, as soloist.

Metropolitan Opening Is Televised For First Time

The entire performance of Verdi's *Otello*, as well as interviews in the audience and backstage during intermissions, went before the television cameras as the Metropolitan opened its season on Nov. 29. The American Broadcasting Company's television network carried the performance as an avowed experiment. Both the television broadcast and the musical performance will be reviewed in the next issue of MUSICAL AMERICA.

Victor de Sabata Returns to America

Italian Conductor to Fill Four-Week Engagement with Pittsburgh Symphony

PITTSBURGH.—Victor de Sabata, principal conductor of La Scala in Milan, made his first American appearance in 21 years on Nov. 12 at Syria Mosque, where he appeared as guest conductor of the Pittsburgh Symphony. Mr. de Sabata, who will fill a four-week engagement in Pittsburgh, last appeared in this country in 1927 as guest conductor of the Cincinnati Symphony. For his initial concert, he conducted Berlioz's Roman Carnival Overture; Cesar Franck's D minor Symphony; Ravel's Bolero; and the American premiere of Giorgio Federico Ghedini's Marinairesca e Bacchanale, written in 1933 and dedicated to Mr. de Sabata.

In the previous three concerts, Artur Rodzinski had conducted. Programs included Beethoven's First and Fifth Symphonies; Tchaikovsky's Fourth Symphony and Romeo and Juliet Overture; Weber's Oberon Overture; Prokofieff's Fifth Symphony; Ravel's Second Daphnis and Chloe Suite; and the Bruch G minor Violin Concerto, with Nathan Milstein as soloist.

The first performance of the Pittsburgh Opera was brightened by an unduly realistic performance by Gladys Swarthout in the title role of Carmen. Miss Swarthout enlivened the third act by accidentally stabbing Raoul Jobin, the Don José, in the wrist. A somewhat paler Don José finished the scene. Paula Lenchner was a good Micaela, and Carlos Alexander a thrilling Escamillo. Richard Karp directed.

Albert Spalding gave a recent recital at Mt. Lebanon. He played his own unaccompanied Violin Sonata; the Lalo Violin Concerto, Opus 20; a Corelli Adagio and Allegro; and a group of shorter pieces.

J. FRED LISSFELT

Contest Announced By Wichita Symphony

WICHITA, KANS.—The Wichita Symphony has announced establishment of the Naftzger Music Awards for the benefit of young Kansas musicians. The competition is open to residents of the state or students in Kansas colleges, and auditions will be held on Dec. 29. There are three awards: a three-hundred dollar young artist award; and two of one-hundred and fifty dollars each for winners in the vocal and instrumental divisions. The awards were created by the Naftzger Fund for Fine Arts, set up by Mr. and Mrs. M. C. Naftzger.

The Wichita String Quartet, consisting of David Robertson, first violin; Beatrice Sanford Pease, second violin; Dorothy McConnell, viola; and David Levenson, cello, made a tour of Colorado before beginning its Winter season in Wichita on Nov. 15.

Annual AGMA Christmas Party To Be Held at Metropolitan

The concert committee of the American Guild of Musical Artists has announced that its second annual Artists Christmas Party will be held Dec. 26 at the Metropolitan Opera House, the proceeds going to the guild's maintenance and welfare fund. The format will follow that of last year's program, which had Deems Taylor as master of ceremonies and Wilfred Pelletier as program and music director. Because of the large number of artists who will appear, unique combinations such as a twenty-four voice sextet from Lucia will be used to shorten the program.



Wide World
OPERA GUILD MEETING HONORS EDWARD JOHNSON

Edward Johnson receives a silver cigarette box from Lucrezia Bori, in recognition of his twenty-five years with the Metropolitan; looking on are Lauder Greenway, president, and Mrs. August Belmont, founder of the Opera Guild

The Metropolitan Opera Guild held its annual membership meeting on Nov. 17 at Town Hall. The high point of the occasion was a ceremony honoring Edward Johnson, general manager of the Metropolitan Opera Association, who is celebrating his 25th anniversary with the company. Mr. Johnson made his Metropolitan debut in 1922, singing Avito in Montemezzi's *L'Amore dei Tre Re*, and

became general manager in 1935. Lucrezia Bori, honorary chairman of the Opera Guild, made a presentation.

Mrs. August Belmont, founder and president emeritus, presented Lauder Greenway, the guild's new president, to the membership. Mr. Greenway outlined plans for the season.

Giuseppe di Stefano, tenor, who made his Metropolitan debut last season, was guest artist at the meeting.

Chicago Opera House Sold to Insurance Firm

CHICAGO.—The 20 North Wacker Drive Building, which contains the Civic Opera House, the smaller Civic Theater, and a 42-story office building, was sold to the Lumbermen's Mutual Casualty Company of Chicago, on Nov. 5, by the former owner, the Wacker Corporation, a subsidiary of the General Finance Corporation. The purchase price was \$10,735,000, covered by a cash payment of \$3,215,000 and the assumption by the new owner of a \$7,520,000 mortgage held by the Metropolitan Life Insurance Company of New York.

The building was conceived and promoted by the late Samuel Insull. The Civic Opera House opened in November, 1929, but the 739,000 square feet of office rental space were not entirely ready for occupancy until 1931. The original reported cost of the huge unit was \$23,000,000. Until the collapse of the Chicago Civic Opera Company in 1932, the Civic Opera House, seating 3,500, was the home of that company. In subsequent years, opera seasons have been given there under various auspices, and the auditorium has also been used for concerts and recitals, operettas, and musical-comedy performances. The Civic Theater, which accommodates less than 1,000, has been used for smaller musical events and plays.

When the General Finance Corporation purchased the building in 1943, it paid \$266,000 for the portion of the stock of the building corporation owned by the Chicago Music Foundation, a charitable trust organized by Mr. Insull to promote opera and other civic musical interests. The General Finance Corporation also took over a \$9,885,000 mortgage.

The funds received by the Chicago Music Foundation from this sale were set aside for the support of opera over a ten-year period. Some of these funds are still available for use in connection with the city-sponsored venture of the New York company.

Seattle Orchestra Has Field to Itself

Co-operative Group Begins Season as Rival Organization Withdraws Plans

SEATTLE.—There will not be two orchestras in Seattle this winter, after all. Just four days before the recently organized Seattle Orchestra opened its first season, the Seattle Symphony Orchestra Association, Inc., announced the withdrawal of its 1948-49 season. The Association had previously announced a season of guest conductors and the appointment of Stanley Chaple, new University of Washington music department head, as musical adviser.

In announcing cancellation of its season, the Association listed three reasons why it could not "compromise with basic principles which it believes to be absolutely essential to the preservation of fine music." These were: musicians' desire to choose players and conductors; musicians' desire to turn the business management over to Cecilia Schultz; musicians' desire to determine the length of the season, number of concerts held, and musical arrangements in connection therewith.

In reply, the Seattle Orchestra, which is a business partnership made up of all but four players from the old Seattle Symphony, and managed by Mrs. Schultz, made the following statement: "It is our belief that there is no person or persons more concerned with an orchestra's musical policies than the men and women who participate. We have placed artistry first and financial consideration second in this partnership, and we believe we can create an orchestra people not only can but will support."

The Seattle Orchestra's first concert was given at the Moore Theater on Nov. 8 and attracted a capacity audience. Eugene Linden conducted a program that included Wagner's Prelude to *Lohengrin*; Beethoven's Seventh Symphony; Mozart's Sinfonia Concertante in E flat, with clarinet, oboe, bassoon, and French horn soloists; and Stravinsky's *Firebird* Suite.

Recent recitals have been given by Dorothy Maynor, the Paganini String Quartet, and Nelson Eddy.

SUZANNE MARTIN

Roismann and Kahn Win Coolidge Medals

WASHINGTON.—The 1948 Elizabeth Sprague Coolidge Medals for eminent services to chamber music were presented on Oct. 30 before the intermission of a chamber music concert sponsored by the Coolidge Foundation. This year's winners were Joseph Roismann, of the Budapest String Quartet, and Erich Itor Kahn, of the Albeneri Trio. Mrs. Coolidge made the presentations.

In presenting the medal to Mr. Roismann, Mrs. Coolidge said in part, ". . . I now wish to honor Mr. Roismann, and, through him, his great Quartet. Under his twenty-years' leadership, they have achieved a position almost unique in the history of music. . . . They have educated and uplifted thousands of students and other eager listeners by the noblest music, most nobly performed."

Of Mr. Kahn, Mrs. Coolidge said, "I have been deeply impressed by the fundamental scholarship and rounded musicianship of Mr. Kahn and by his entire modesty and unpretentious artistry. . . . By his records and broadcasts and by his own compositions, he has enriched the literature and enhanced the culture of chamber music, in both Europe and America."

At the presentation concert, the Berkshire Quartet gave the world premiere of Ross Lee Finney's Quartet for Piano and Strings. Beethoven's Quartet in F minor, Op. 95, and Brahms' Quartet in A minor, Op. 51, No. 2, completed this program.

Mexico Commissions Three New Native One-Act Operas

By SOLOMON KAHAN

MEXICO, D.F.

HAVING made a successful beginning with Boito's *Mefistofele*, which was reviewed in the Nov. 1 issue of *MUSICAL AMERICA*, the new government company, *Opera de Bellas Artes*, continued its first season with productions, at the Palace of Fine Arts, of Verdi's *La Traviata*; Bizet's *Carmen*; Gluck's *Orfeo*; and the world premieres of three one-act operas on Mexican subjects—Eduardo Hernandez Moncada's *Elena*, Luis Sandi's *Carlota*, and Jose Pablo Moncayo's *La Mulata de Cordova*.

In *La Traviata*, Irma Gonzales, as Violetta, although not physically suited to the role, sang and acted admirably. The elder Germont was convincingly acted and nobly sung by the young American, Clifford Harvuo. Another American, Norman Kelley, was the Alfredo. Renato Cellini, Italian conductor, injected new life into the score by his fiery and expert conducting. The chorus of the Conservatorio Nacional gave excellent support in the first act. The choreographer, Anna Sokolow, made the ballet a bit too modern in style. Dino Yannopoulos, the stage director, used a revolving stage to good advantage, particularly in the first act.

In the second production, *Oralia Dominguez* proved to be a rather tentative Carmen. The role requires much more than the excellent singing she brought to it; the Mexican contralto's acting was not convincing at this time. It was Norman Kelley as Don Jose who dominated the performance. The Micaela of Irma Gonzalez, already an established success on the Mexican operatic stage, measured up to her standard. Mr. Harvuo was the Escamillo, Maria Luisa Rangel, as Frasquita, and Margarita Gonzalez, as Mercedes, were delightful. The other minor parts were well sung.

by Jose I. Sanchez, Ignacio Rufino, and Gilberto Cerdá. Eduardo Hernandez Moncada conducted. The staging by Mr. Yannopoulos was refreshing, and Salvador Bartalozzi's settings, particularly for the first act, were unusual in conception.

The title role in Gluck's *Orfeo* was more suited to Miss Dominguez's talents, and in this work, she was excellent. The Eurydice was Irma Gonzalez, whose stage experience added dramatic force to her splendid singing. Amor was well portrayed by Guadalupe Perez Arias. Salvador Ochoa conducted. The choreography was by Anna Sokolow. Dino Yannopoulos' use of the chorus was lively and realistic.

The closing pair of performances presented the three new one-act operas *Elena*, *Carlota*, and *La Mulata de Cordova*. Numerous operas by Mexican composers, on typically Mexican subjects, are already in existence but, unfortunately, few of them are truly native, for the music is largely derivative, and shows strong European influences. It was hoped, therefore, that these three works, commissioned by the Department of Fine Arts, would be more authentic. This hope was fulfilled in only one of the three new operas, Moncayo's *La Mulata de Cordova*.

Elena, by Eduardo Hernandez Moncada, concerns an unfaithful wife, at the time of the French invasion of Mexico. *Elena* is tricked by her husband, who imitates the voice of her lover, a French deserter. The music is influenced by Debussy's *Pelléas et Mélisande*, although here and there a Mexican strain is evident. The chief originality of the work lies in its use of the chorus, which employs the "Corrido" style, both telling the story and passing judgment on the wife. The composer conducted.

Luis Sandi's work, *Carlota*, is based upon an episode in the life of the ill-



The Inquisition scene from Moncayo's opera, *La Mulata de Cordova*

fated wife of Maximilian, the tragic "emperor" of Mexico. The characters of *Carlota*, Maximiliano, and the cynical French general, Bazaine, are overshadowed in importance by the offstage voices of Destiny and Fatherland, who are heard but never seen. The music of Mr. Sandi, who conducted the premiere, is expert, but hardly more representative of Mexican music than that of Moncada.

Only in *La Mulata de Cordova* was there a feeling of complete authenticity. To a well made libretto, based upon a popular legend of the time of the Mexican inquisition, Moncayo has written a score which has its roots deep in folklore. The music contains a wealth of genuine Mexican melody, but, since the composer has a strong personality of his own, he also makes effective use of the orchestra to accent the developing drama. Not only the tragic *Mulata*, but all the other characters as well, are well defined. Although there is not an aria in the entire work, the score is musically absorbing throughout. This work stands a good chance of eventually being included in the standard repertory, because of its truly Mexican character. Mr. Moncayo conducted.

The three operas were performed by all-Mexican casts, which were generally adequate. The settings were excellent in all three works. Genaro Esquivel designed those for *Elena*; Julio Prieto, for *Carlota*; and Agustin Lazo, for *La Mulata de Cordova*. The beautiful choreography for *Carlota* was by Ana Merida. Dino Yannopoulos staged all three productions.

Apart from the opera season, attention has centered on the debut of a new orchestra, the Sinfónica Mexicana, which is giving a series of eight pairs of concerts on Friday evenings at the Palace of Fine Arts and on Sunday mornings at the Palacio Chino, an enormous motion picture theater. The orchestra, composed mainly of members of the Orquesta Sinfónica de Mexico, was created by the Sindicato Único de los Trabajadores de la Música, the chief local musicians' union, and is run on a co-operative basis, except for the conductors and soloists, who receive fees. The first season will be directed by guest conductors—José Iturbi, Frieder Weissmann, Heinz Unger, Miguel Bernal Jimenez, and Fabien Sevitzky. The following soloists are scheduled: José Iturbi, Charlotte Martin, Rosita Renard, and Angélica Morales, pianists; Ruggiero Ricci and Miriam Solovioff, violinists; Raya Garbousova, cellist; and Gilberto Garcia, violist.

Two pairs of concerts have already been given, with Mr. Iturbi conducting. A particular favorite in this city, Mr. Iturbi made his debut as a conductor here in 1933. For these concerts, he donated his services. The first program consisted of Brahms' First Symphony and Beethoven's Third Leonore Overture and Third Piano Concerto (with the conductor as soloist).

In the second pair of concerts, Mr. Iturbi conducted Mozart's Eine Kleine Nachtmusik and Beethoven's Fifth Symphony. Raya Garbousova was the soloist in the Haydn Cello Concerto and Tchaikovsky's Variations on a Rococo Theme. Mr. Iturbi's readings were full of inner life and poetic insight. In both technique and interpretation, Miss Garbousova showed herself to be an artist of the highest caliber.

Two American pianists, Reah Sadowsky and Walter Hautzig, have given successful recitals here recently. Mr. Hautzig has been engaged by the Jalapa Symphony as soloist for its coming tour.

Another outstanding recital was that of the Mexican contralto, Josefina Aguilar, which was sponsored by the Mexican Association of Chamber Music. Miss Aguilar sang lieder by Brahms and songs by Silvestre Revueltas.

Outside of Mexico City, J. Randolph Jones, conductor of the Jersey City Philharmonic, was guest conductor of the Guadalajara Symphony.

Holland Festival Makes Announcement

Preliminary Plans for 1949 Summer Programs List Operas, Orchestras and Chamber Groups

AMSTERDAM.—Preliminary announcement has been made of plans for the third Holland Festival to be held from June 15 to July 15, 1949, at Amsterdam and Scheveningen. Orchestras scheduled to participate are the Concertgebouw, the Hague Residentie, and the Vienna Philharmonic. The Concertgebouw Orchestra, which will give the first performance of Benjamin Britten's new Spring Symphony, will have Erich Kleiber, Pierre Monteux, and George Szell as guest conductors in addition to its regular conductor, Eduard Van Beinum. Robert Casadesus, Kathleen Ferrier, Peter Pears, and Artur Schnabel will be soloists. Leonard Bernstein and Carl Schuricht will alternate with Frits Schurman in conducting the Hague Residentie Orchestra, whose soloists are Myra Hess and Szymon Goldberg.

The Vienna State Opera will give two productions—Mozart's *Don Giovanni* and Strauss' *Salomé*. Kathleen Ferrier will sing the title role in the Netherlands Opera production of Gluck's *Orfeo*, with Pierre Monteux conducting. Mr. Monteux will also conduct Massenet's *Manon* with this company.

Other groups listed include the Sadler's Wells Ballet, the Hungarian String Quartet, the Concertgebouw Woodwind Quintet, and the Toonkunst Choir. The Bach Society Choir will give a performance of the B minor Mass.

A brochure giving dates, specific programs, and general information

will be issued later. Advance booking for American and Canadian visitors will begin on March 1.

In addition, various dramatic groups and museums will participate. The Rijkmuseum, Amsterdam, will have a show of Rembrandt and famous Dutch schools; and Frans Hals Museum of Haarlem will feature works by that painter; and the Kröller Müller Museum, at Hoenderloo, will stage a comprehensive Vincent Van Gogh show.

London Establishes Central Music Library

LONDON.—The Central Music Library was opened to the public with a reception on Oct. 21. Among the speakers were Ralph Vaughan Williams, Eric Blom, Sir Steuart Wilson, and Mrs. Winifred Christie Moor, whose gift in memory of her husband, Emanuel Moor, made the establishment of the library possible.

The library occupies space in the Buckingham Palace Road Library, and has already in its collection 25,000 volumes. Dorothy Lawton, formerly of the New York Public Library circulation department, has been in charge of assembling and cataloging the collection, which includes libraries assembled by the late Edwin Evans, Gerald Cooper, and Violet Woodhouse, as well as extensive purchases and numerous gifts.

It is hoped that the volumes may be circulated throughout the United Kingdom, since the shortage of musical material has become quite acute since the war.

The Anatomy of French Music

By HENRY BARRAUD

PARIS

THE bi-monthly reports upon the state of French music which I plan to present in the pages of *MUSICAL AMERICA* will be rendered more effective, it seems to me, if I preface them, in this article, with a general description of French musical activity, endeavoring to explain what this activity is really like, how it is organized, what values are at stake, and what resources it possesses. These are matters of which the American public, naturally enough, has little precise understanding, for none of the familiar aspects of American musical life are duplicated on the other side of the Atlantic. Yet surely nobody in the United States, where music is promoted with so much capital and business acumen, can fail to appreciate the strength of purpose and the daily sacrifices that have enabled the French people, for better or for worse, to maintain a musical activity worthy of their traditions, in the midst of the most inescapable economic difficulties.

In order to examine all sides of the situation, we shall find it necessary to study the problems as they appear in the various domains of performance, teaching, publishing, and production. These categories of activity are so closely interrelated that we shall need to move freely from one to another, as convenience dictates.

IN every important city in the United States, a civic organization or committee maintains a symphony orchestra of excellent, and often of superlative, quality. The musicians, generously paid, contribute their full-time services, and live comfortably, without serious material worries. In France, on the other hand, only eight or ten cities outside of Paris are rich enough to afford the luxury of a permanent orchestra. Most of these cities are able to support an orchestra only because they have also been able to preserve their opera companies—Lille, Strasbourg, Lyon, Marseille, Nice, Toulouse, Bordeaux, and Nantes. Facilities for a few concerts each year are also available in Angers, Rouen, and, perhaps in a few other cities.

These are not true symphony orchestras, formed for the purpose of presenting an entire concert season, like the seasons of American orchestras. The basis of each of the French symphony orchestras is the orchestra of the municipal theatre (forty or fifty musicians), to which are added musicians from the municipal radio station (when the station has an orchestra), teachers from the local conservatory, and, sometimes, amateur players. This diverse membership is usually organized as a society, subsidized by the city in most meagre fashion, and resting its hopes upon a short season. Even with full houses, the receipts from the season, after expenses are paid, provide each player with no more than a few thousand-franc notes—the equivalent of about fifty dollars in American money.

In Paris there are three major orchestras, supported throughout the entire year by the state—the Opéra orchestra, the Opéra-Comique orchestra, and the Orchestre National de la Radiodiffusion, which is now touring the United States. The Radiodiffusion (the national radio) also maintains two secondary orchestras in Paris, as well as various small ensembles. This group of Parisian musicians employed

by the government constitutes the chief aristocracy of French instrumentalists, though to this category must also be added a limited number of independent artists—not more than a hundred—who earn their living by teaching in schools, giving private lessons, or playing in casinos in the summer. But what is the income of these musicians who are the envy of all others? At the most, the equivalent of \$90 or \$100 a month. From the government budget, even this low salary scale represents a drain that cannot be increased. Consequently, the players in the principal orchestras are forced to supplement their inadequate salaries by free-lance engagements.

The Parisian orchestra musicians are gathered together in four associations, with famous names—Société des Concerts du Conservatoire, Concerts Colonne, Concerts Lamoureux, and Concerts Pasdeloup. These associations function in their own special way. To the American public, the Colonne Orchestra probably appears to be the Parisian equivalent of the New York Philharmonic-Symphony Society or the Boston Symphony Orchestra. Actually, it is nothing of the kind. Neither the French government nor the city of Paris, nor any committee of Maecenases has enough resources at its disposal to pay for four large musical organizations. At great sacrifice, the French government might conceivably undertake the full support of one group. But this would inevitably mean the death of the other three. The government therefore limits its contribution to a small annual subsidy for each orchestra, an amount that does not even cover the cost of renting a hall.

Because of this lack of an adequate subsidy, the Parisian orchestral associations are forced to give concerts at their own risk. The profits are divided among their members, but these profits become smaller in buying power every year, in view of the dizzy increase in the cost of living and the impossibility of asking the public, impoverished by the present crisis, to pay higher prices for tickets. The labors of a member of one of the orchestral societies is nothing short of heroic; each season he plays in at least forty concerts, and receives, in return, a maximum of \$200.

Under these circumstances, it is natural to ask why the men remain with these associations. They remain because of loyalty, and because of their pride in belonging to an orchestra with a glorious past. They also remain because their membership assists their private interests in many ways—particularly in enabling them to find engagements to make records and films, and thereby to augment their incomes.

ONE serious disadvantage of this state of affairs is the tendency of the symphonic associations to become unduly dependent upon the box office. The temptation for the committees to pander to public taste by offering only the most routine programs is irresistible.

The result of such a policy is immediately apparent: New music inevitably tends to disappear from the programs. To ward off this danger, the state intervenes, by means of the subsidy funds I have mentioned. These subsidies are allotted with the specific requirement that the associations benefitting from them include a certain percentage of new music in the year's programs, and also devote a fixed number of rehearsals to this music. This last stipulation is especially important, in view of the constant impulse of the players to let private affairs cut down the amount of time

they spend on the preparation of the concerts.

Unfortunately, the subsidies are too feeble, and do not enable the musical service they support to attain its greatest effectiveness. It is important, therefore, for contemporary music to find a medium of performance that is less financially dependent upon the reaction of the general public. In this regard the Radiodiffusion plays a decisive role in French musical life. In complete contrast to the system in the United States, the Radiodiffusion, being state-supported, engages in no commercial activity whatever. All advertising is forbidden, and the directors have complete freedom to orient their programs in the most audacious directions. The Orchestre National, accordingly, has become the most powerful and active agency for the promulgation of contemporary music in all Europe, perhaps in the entire world. In the course of a year, in six or seven concerts each month, this orchestra presents for inspection everything of merit among new compositions—not only of France, but of all countries. From these programs, on which works are heard for the first time, the associations usually choose the modern works which, by the terms of their subsidy, they are obliged to perform. Even composers of less than first rank find room in the concerts of the Radiodiffusion Française, in the broadcasts by its secondary orchestras.

LYRIC works are brought to public attention in broadcasts devoted to this kind of music. These broadcasts provide tryouts for novelties, clearing the ground for the theaters that one day may stage them. The French public institutions are making a truly great effort to surmount the problems which, since the beginning of the present century, have forced the premature closing of many provincial theaters and have almost completely stopped the production of new works.

During the period of Bizet's *Carmen*, Gounod's *Faust*, and Massenet's *Manon* and *Werther*, a lyric work produced with success at the Opéra or the Opéra-Comique was always sure of a subsequent career in the numerous provincial theaters. But today, with changed conditions, the support of a lyric theater, with an orchestra, an experienced chorus, a corps de ballet, and all the rest of the personnel connected with such an enterprise, has become impossible without opulent benefactors. There are no longer any such artistic philanthropists in France, for there are no longer any private fortunes capable of underwriting the luxury of such undertakings. Only the state or the city, or more frequently the two together (when they are willing to co-operate sufficiently) can play this role today.

This task of resuscitating the lyric theater has been undertaken by the General Direction of Arts and Letters. It has come forth with a plan for decentralization, which is now being followed, in the midst of great financial difficulties. Theatrical expenses continue to increase unabatingly, along with the general rise in prices, so that the initial subsidy fund was already insufficient before the Direction had succeeded in obtaining it from the Ministry of Finance. Nevertheless, for better or for worse, a number of provincial lyric theaters have started preliminary work, in order to live up to the subsidy requirement that they produce new works. To guide the directors of these theaters, and to make their task easier, the Radiodiffusion auditions and registers suitable works. The productions are then staged with scenery whose dimensions



A gargoyle atop Notre Dame broods over the state of music in France

are fixed in advance. Thus if a work is successful at the Grand Théâtre de Bordeaux, it can be transferred to Marseille, Toulouse, Strasbourg, and other cities, ending its cycle in Paris, at either the Opéra or the Opéra-Comique, where it receives its final sanction. In this way the lyric theater can take on new vitality, with the assistance of the Radiodiffusion, and a new interest for the wide public.

These considerations inevitably lead our attention to the question of musical education in France. For in assessing the extraordinary difficulties of which I have already spoken, in the midst of which France continues to have an extremely active and progressive musical life, we must not fail to take notice of another aspect of the crisis—the lack of a sufficiently large public, which might contribute by its very size, if not by the financial means of its individual members, to the solution of certain problems.

FRANCE is a very old country in which certain aspects of the civilization which has given it its past greatness continue to exist in a social situation that no longer justifies them. It is clear, for example, that music has for a long time been an art reserved for a certain social class. A tangible proof of this state of affairs is offered by the small capacity of the concert halls. The large musical public, which can fill a hall seating 4,000, as often happens in the United States, does not exist in France, for want of popular education. For an audience of this size, performances could be given which are not feasible in small halls seating 1,500 or 2,000 élite listeners, whose incomes are now too restricted to permit them to pay ticket prices high enough to balance the budget.

A tremendous movement toward music is taking place today among the young people of France. It is difficult, however, to systematize this interest by methodical and efficient teaching, on account of the inhuman intellectual demands of the curriculum of general studies that is imposed on these young people. Most Americans have little conception of the required programs leading toward university examinations in France. No doubt these universities are turning out graduates equipped with consummate technical skill, and engineers with incomparable professional qualifications. But the students, bent over their books from morning till late at night, have no time left for either recreation or artistic activities. The faculty members of the lycées and universities,

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Henry Barraud is director of the Radiodiffusion Française, and one of the leaders of French musical life. This is the second of a series of regular contributions to *MUSICAL AMERICA*.

Sadler's Wells Stages Simon Boccanegra

By EDWARD LOCKSPEISER

LONDON

THE First performance in England of Verdi's *Simon Boccanegra*, recently given at Sadler's Wells, has marked a culminating point in a notable list of Verdi revivals. In the past year or two, lovers of opera in England have had opportunities to hear such relatively unfamiliar operas as *Macbeth*, produced at the first Edinburgh festival; *Falstaff*, at the now defunct London Opera Company; and *Otello*, in a memorable production by the BBC. At Covent Garden, *La Traviata*, *Rigoletto*, and *Aida* are in the repertory. Recently, *La Forza del Destino* was splendidly performed in a radio version, with Joan Hammond in the leading role. The English opera public has remained faithful to its centuries-old allegiance to Italian operas—an allegiance which had its origin in the vogue for the Italian operas of Handel, and of which the present vogue for Verdi is the latest instance.

It is surprising, in view of all this, that London had to wait 67 years for its production of *Simon Boccanegra*, a work which at once revealed itself as a masterpiece of Verdi's middle period. The Sadler's Wells production was given in English, in an admirable version by Norman Tucker. The sets were imaginatively conceived by John Piper. The cast consisted not of internationally famous artists, but of splendid team workers, who brought to their interpretation both fervor and an authentic sense of style. The venture was one of the most completely satisfying operatic experiences of recent years.

The generous melodic invention of Verdi, so exuberant and so gratifyingly vocal, is displayed at its best in *Simon Boccanegra*. The opera gives ample opportunity for dramatic effect on a grand scale, for the plot, laid in fourteenth-century Genoa, is set against a background of party strife between the Patricians and the Plebeians. Robust, full-blooded choruses, often contrasted with eerie orchestral effects, suggest many of the most imaginative moments of *Aida*, *Otello*, and *Falstaff*. Memorable among the many magnificent episodes are the religious duet of Fiesco and Gabriele, and the great scene in the Doge's council room, with the mob outside howling for Boccanegra's blood.

Simon Boccanegra has all the ar-

resting qualities of a transitional work in which a new style is in process of creation, and where unsuspected, fresh elements of the composer's dramatic technique are seen in a primitive form. Without *Simon Boccanegra* there could have been no *Otello* or *Falstaff*. The link between the early and the late Verdi is now more completely provided by a knowledge of this opera, and the development of Verdi's genius comes to appear more homogenous and more logically integrated.

The main roles in this Sadler's Wells production, which was a model of clear articulation, were sung by Frederick Sharpe, Douglas Craig, Arnold Matters, Howell Glynn, Joyce Gartside, James Johnston, and Rhys Williams. The conductor was Michael Mudié.

A notable Stravinsky revival has been the BBC production, in a new English version, of the vivid burlesque, *Renard*. Roger Désormière conducted the work, which had not been heard here since the days of Diaghileff. Unmistakably Russian in its deliberately grotesque effects, it is a piece of virtuoso writing for small orchestra and four male singers, who are called upon to perform some very curious antics, such as imitating a fox disguised as a nun. Here again was a transitional work, which, in this case, served to make Stravinsky's contemporaneous *Histoire du Soldat* and *Ragtime* more intelligible. It has a similar relationship to the later *opéra-bouffe*, *Mavra*, which Londoners had heard under Désormière a few months ago.

During the same week, the world premiere of Stravinsky's *Mass*, conducted in Milan by Ernest Ansermet, was broadcast on the BBC's Third Programme. This wilfully lean and aloof work may be regarded as a chamber counterpart of the *Symphonie des Psalms*. Children's voices are used for the soprano and alto parts. The instrumentation, economical in the extreme, consists of two oboes, English horn, two bassoons, two trumpets, and two trombones. Bare decorative effects, archaic in their simplicity, are built into the instrumental accompaniment; and a minimum of contrapuntal device is employed in the vocal writing.

Nicolai Malko gave a program of Russian music of very different tendencies—Scriabin's once popular *Poème d'Extase*, its voluptuousness



Photos by Start Walter

Simon (Arnold Matters) stops the fight between Patricians and Plebeians in the Council Chamber scene of the Sadler's Wells revival of Verdi's opera

now worn somewhat threadbare; Glazounoff's Sixth Symphony, well stocked with a profusion of honest themes, but staid and academic in manner; and the Suite from the film, *The Golden Mountains*, by Shostakovich, revealing once again the composer's not unattractive blend of commonplace and irony.

The first post-war visit to England of the Berlin Philharmonic, with Wilhelm Furtwängler and Sergiu Celibidache conducting, was organized by the Society for Christian Action. Three planes were added to the air lift to bring the 101 members of the orchestra to London, where they gave the first of fifteen concerts in England, in the giant Empress Hall, at Earl's Court. Myra Hess was the

soloist in the Beethoven G major Concerto, with Furtwängler conducting.

The orchestra, which frequently visited England before the war, was appreciatively received, though what seems to have impressed the critics most was not the orchestra but the unbelievable size of the hall, a sports arena which most of them were visiting for the first time. The sight of it brought home once again the sorry fact that London, with all its musical activities, still lacks an adequate hall for orchestral concerts. But plans are afoot for the construction of at least two new halls, one in North and one in South London, which will provide adequate facilities without being so forbidding in size.

The Anatomy of French Music

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moreover, are so convinced of the value of their curricula that they tend to be hostile toward any interests which might deflect them or their students from purely academic objectives. It is true that there are professors of music in all the French lycées, but they occupy something of the status of orphan children.

In primary education, of the sort given to future laborers, farmers, and office workers, the problem is different. Here it is not the excessive requirements of the curriculum which stand in the way of musical instruction, but the shortage of teaching personnel. The huge enrollment in these schools makes it impossible for the government to provide specialists on the faculties. Musical instruction is provided in the curriculum, but the teaching is left to instructors and tutors in other subjects, the majority of whom are frightened by the task. In any event, the amount of music taught in the primary schools is anything but generous, except in Paris, where there is a remarkable group of specialists in this field.

For these various reasons, there is no escaping the fact that popular musical culture remains on an undesirably low level, despite the great progress made in the last few years, progress due above all else to the Radiodiffusion.

One branch of education, however, still retains an altogether extraordinary quality—higher professional education. This area of study is organized in a pyramid, of which the Paris Conservatory is the apex. In every field, this celebrated institution continues to deserve its world-wide reputation. The wind-instrument classes continue to train the magnificent artists who are so familiar to the American public, which hears them in every principal American orchestra. The classes in harmony, counterpoint, fugue, and composition train composers of incomparable technical mastery. This severe academic discipline, of course, must ultimately be shaken off by the young composers who are trained by the Conservatory, and some of them are not able to free themselves from it when the time comes. But these are the ones who do not possess within themselves the resources of an authentic personality.

I have already mentioned this situation, along with some of the pertinent names, in my previous article in *MUSICAL AMERICA* for October, 1948. I shall therefore put an end to these general considerations, in the hope that they will help my readers to understand more fully the views I shall be developing in the future, as I seek to give detailed account of the musical activity of France in the course of the season.



Simon's daughter, Maria (Joyce Gartside), saves her father from death at the hands of Gabriele (James Johnston), who is ignorant of the relationship

ORCHESTRAS

Poulenc Concert Champetre With Composer as Soloist

New York Philharmonic-Symphony. Dimitri Mitropoulos conducting. Francis Poulenc, composer-pianist. Carnegie Hall, Nov. 11:

Overture, *Ruy Blas* Mendelssohn
 Concert Champetre, for Piano and Orchestra Poulenc
 (First performance by the Society)
 Symphony No. 7 Mahler

This was a concert of many problems and wide extremes. In various ways it invited dissent, and long before the Mahler Symphony had come to its end, a large part of the audience was in full flight. Indeed, such a stampede has not been witnessed in Carnegie Hall for a number of years. But of this more presently.

The opening number set the keynote of the occasion. Mr. Mitropoulos began with a wretched, undisciplined and ill-balanced performance of the Mendelssohn Overture, lacking all finish and precision of attack. Then came Mr. Poulenc's Concert Champetre, originally conceived for harpsichord and first performed on that instrument in 1929 with the inimitable Wanda Landowska as soloist with the Paris Philharmonic under Pierre Monteux. Three years later the composer played it as a piano concerto at one of the Colonne concerts in Paris, under Paul Paray. On the present occasion, Mr. Poulenc showed himself an executant of virtuoso brilliancy, and the Philharmonic-Symphony forces carried out their share in remarkable fashion.

The composition itself is another matter. Not a few listeners found it vastly witty and diverting, a kind of eighteenth-century evocation without any suggestion of emotional sentiment. This writer has repeatedly wondered at this widespread notion that the music of the eighteenth century is deficient in sentiment. The works of the great masters of this period ought to put a stop to this preposterous idea.

Granted the concerto is, after a fashion, humorous and amusing, it is, to this writer, a piece of patchy, noisy and hollow futility, a typical smart-alecky product of the nineteen-twenties, put together out of unrelated scraps like the gaily colored remnants of a rag-bag. It goes in one ear and out of the other. At all events, it im-



Francis Poulenc, as sketched by B. F. Dolbin during a rehearsal of his Concert Champetre with Dimitri Mitropoulos and the Philharmonic-Symphony

poses no strain and can be heard without any expenditure of effort.

Mahler's Seventh Symphony is in precisely the opposite case. The gigantic opus is an immensely trying experience. This listener, who was desperately anxious to like it, and ready to make any allowances, felt his best resolutions oozing away after the first three-quarters of an hour, and was almost disposed to take flight with so many other hearers before the hour and twenty minutes the monumental score requires had run their course.

Actually, it is much weaker than such masterpieces as the Second, Fourth, Fifth, Sixth or Ninth Symphonies of its composer. Nothing in it—not even the two *Nachtmusik* movements—compares even remotely with the profoundly spiritual slow finale in the Ninth. It should be recalled that the Seventh was never one

of its composer's favorites. He puttered over it incessantly, and continually revised and rescored it. Mme. Alma Mahler-Werfel relates that "strong doubts about the Seventh assailed the composer recurrently. Up to the end, Mahler was still altering the instrumentation. Assisting him was a corps of faithful friends, among them Alban Berg, Ossip Gabrilowitch, Artur Bodanzky and Otto Klemperer." Small wonder that the symphony bears such marks of labor and struggle.

The vast length of the work is the more trying because one feels the inessential aspects of it. The themes themselves are singularly deficient in beauty and eloquence. If the two *Serenades* are, relatively, the best movements, the *Rondo-Finale* is definitely the weakest. Its duration, moreover, makes it a grievous trial of patience. It wanders to woeful lengths and seems utterly unable to stop.

Time and again, the listener feels tempted to cry out for mercy, as the music shows no disposition to come to an end, as one opportunity after another passes by unused. One is never persuaded of the necessity for all this length.

So far as this listener could tell, the symphony (which he was hearing for the first time) was well played. But it appeared to be a case of love's labor lost.

H. F. P.

Stern Plays Bartok Rhapsody With Mitropoulos Conducting

Philharmonic - Symphony Society. Dimitri Mitropoulos conducting. Isaac Stern, violinist. Carnegie Hall, Nov. 6:

Prelude to *Lohengrin* Wagner
 Violin Concerto, G major, K. 216. Mozart
 Rhapsody No. 2, for violin and orchestra Bartok
 (First time by the Society)
 Symphony, B flat major Chausson
 Prelude and Fugue for Orchestra Perspess

Isaac Stern's contribution as soloist in two widely contrasted works lifted the Philharmonic's Saturday evening concert above the miasma of mediocrity in which it was mired during the rest of the evening. In Mozart's G major Concerto, which, for some inexplicable reason, is played less frequently than the kindred pieces in A major and D major, Mr. Stern fully realized the quiet, unbroken intensity of the slow movement; the two faster movements he delivered with admirable taste and piquant accentuation, but with rather too juicy a tone. Difficult though Bartók's Second Rhapsody is, the violinist was not content to view it as a mere show piece. The ultimate brilliance of his performance lay not in the expertness with which he thrust aside every technical hazard, but in the remarkable extent to which he caught and transmitted the wayward, and sometimes extravagant, gypsy flavor of the themes. In both musicianship and dexterity it was an accomplishment of the very first rank—if any evidence is still needed to confirm Mr. Stern's high position among violinists.

Mr. Mitropoulos and the orchestra achieved their part of the Bartók Rhapsody dashingly. The Mozart accompaniment, however, was considerably less distinguished; almost every solo entrance of the violin revealed niceties of phrasing that had been overlooked in the accompaniment. The *Lohengrin* Prelude—a work of

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RECITALS

Rae Muscato, Soprano (Debut) Town Hall, Nov. 6, 5:30

At her first New York recital, Miss Muscato disclosed a happy combination of virtuoso dash and musical sensitivity. In Schubert's *Der Hirt auf dem Felsen*, the precision of her execution was on a par with that of Simeon Bellison's excellent clarinet obbligato. She negotiated *Una voce poco fa*, from Rossini's *Il Barbiere di Siviglia*, with no sign of effort. She encompassed the long phrases of the *Alleluia*, from Bach's Cantata No. 51, with expert breath control, and went through Ravel's *Vocalise* without swerving from pitch; and she encountered no obstacle in the most florid passages of Handel's *Chi' mai vi possa*, and Rossignols amoureux, from Rameau's *Hippolyte et Aricie*. And the soprano always accompanied brilliant display with a faithful approach to style and a command of expression that realized the music's every mood. Her orbit of feeling also included Caccini's *Amarilli*, Moussorgsky's Little Star, Koehlein's *Le Thé*, and Colin Taylor's *The Windmill*.

Miss Muscato had to work within the limitations of a small voice, however; her low register had a reedy quality, and her highest notes were

thin. Yet she scaled her dynamics intelligently enough to convey convincing gradations of volume.

The program included the first performance of Paul Hindemith's *To Music, to Becalim His Fever*, distinctly a minor work. Martin Rich was the excellent accompanist. A. B.

Mack Harrell, Baritone Town Hall, Nov. 7, 3:00

In the second of his series of three recitals, Mack Harrell proved that the superb results of his first were no accident. Having dealt on the earlier occasion with the recondite Magelone cycle of Brahms, he now turned to a set of songs which was challenging because of its familiarity—Schubert's *Die Schone Müllerin*. He framed the twenty songs with a spoken prologue and epilogue, in which he assumed the role of the poet, in order to acquaint the audience with the passages which precede and follow the song texts in Wilhelm Müller's original version. By using an English translation, made with reasonable felicity by Edith Braun, he was able to set the stage effectively, and, later, to bring the afternoon to a friendly conclusion.

The songs themselves, of course, he sang in German, and from start to finish his delineation of their shifting lyric moods was nothing short of masterly. He was perhaps not in his best

voice, but his extraordinary capacity to capture both the poetic and the musical essence of each song, and to differentiate it from its neighbors, was not appreciably lessened by occasional cloudiness of tone quality. It is doubtful whether any American artist has ever gained command of the refined art of lieder-singing as satisfactorily as Mr. Harrell now has; indeed, few singers of foreign origin are his equal in this field today. Coenraad V. Bos supplied knowing and experienced accompaniments, but he seems to have developed something of a tendency to pound the piano remorselessly.

C. S.

Maria Vicar, Soprano (Debut) Times Hall, Nov. 7, 3:00

Miss Vicar devoted her initial New York recital entirely to Bach. Two little known solo cantatas figured in the program—*Non sa che sia dolore*, and *Mein Herze Schwimmt im Blut*. Her other offering comprised seven arias (six from various cantatas and one from the *Anna Magdalena Bach* Notebook) and another complete cantata. Miss Vicar's vocal resources were not fully adequate to the exacting technical demands of the music; but her sincere intentions won out over her vocal difficulties, for she revealed a genuine understanding of the Bach style. To a conscientious

regard for the externals of phrasing and dynamics, she added a rare feeling of unselfconscious immersion in the music.

A. B.

Richard Dyer-Bennet, Ballad Singer Town Hall, Nov. 6

Richard Dyer-Bennet, accompanying himself on the guitar with more than ordinary skill, sang a program of songs and ballads from Germany, Austria and the British Isles. Mr. Dyer-Bennet has a rather colorless counter-tenor voice which would soon become monotonous if it were not for his carefully calculated interpretations; properly speaking, Mr. Dyer-Bennet did not sing at all, but rather crooned with an air of studied intimacy designed to counterbalance the lack of power and fibre in his voice. His diction was excellent, and he made the most of his resources to hold the audience. His success was attested by the numerous encores that were demanded.

J. H. JR.

New Friends of Music, Town Hall, Nov. 7, 5:30

Luckily troubles do not invariably come in threes. If they did, the season's second session of the New Friends of Music might not be over yet. But there was trouble enough for one afternoon. The Budapest Quartet

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WALLINGFORD RIEGGER

“... a romantic who admires strict forms”

By HENRY COWELL

THOSE who follow American music closely have for some years granted a leading position among contemporary composers to Wallingford Riegger. Perhaps because Riegger himself makes no grand clamor about his own work, the realization of its quality has grown slowly among musicians in general. For about a year, however, public attention has been increasingly focused upon it. Early last season Riegger's Sonatina for Violin and Piano was commissioned jointly by the League of Composers, which introduced the work at one of its New York concerts, and the E. B. Marks Music Corporation, which published it. This little piece was warmly received. When Riegger's Third Symphony, commissioned by the Alice M. Ditson Fund, was given its initial performance at the Columbia University Festival of American Music last May, it met with enthusiastic critical acclaim, and shortly afterward won the Critics' Circle award as the most significant new work of the New York season. At about the same time, Riegger was elected president of the United States Section of the International Society for Contemporary Music. And on November 12th, 1948, his *Dichotomy* (1931) was performed by Erwin Hoffman with the Juilliard Symphony Orchestra. Renewed acquaintance with this piece convinces me that it is one of the very best orchestral works to come from the pen of an American. In addition, Wallingford Riegger has written at least two admirable and engaging string quartets, both of which have been heard recently in New York.

This mild-visaged man was born in 1885 in Albany, Georgia. His family moved to Indianapolis while he was still a small child, and there his musical education began. Like his father, his uncle, and his brother, he studied the violin; one of his teachers was the 80-year old Beisenherz, who had been a pupil of Ludwig Spohr.

MUSICIANS in the Riegger family included his mother, who was a pianist. When the family moved to New York in 1900, it was decreed that Wallingford should switch to the cello, so the family could have a string quartet. Later, he won a scholarship at Cornell University, but left that school after a year, to enter the Institute of Musical Art in New York, from which he was graduated with its first class, in 1907. Continuing his studies in Germany, he spent two years at the Berlin Hochschule, and made his debut as conductor with the Blüthner Orchestra in Berlin. He conducted opera in Würzburg and Königsberg during 1914-15, and in 1916 was appointed to a regular conductorship with the Blüthner Orchestra, the only American to hold such a post with an important European orchestra. When the United States joined the Allies against Germany the following year, he of course had to resign and come home. After three years as head of the theory and cello departments at Drake University in Des Moines, Iowa, he went to Ithaca, N. Y., to teach in the conservatory there. His

Piano Trio in B minor received the Paderewski Prize in 1921; and in 1924, *La Belle Dame Sans Merci*, for four solo voices and chamber orchestra, received the Elizabeth Sprague Coolidge award for chamber music—the first time this award was given to an American. In the early 1930s, Riegger decided to return, with his wife and three small daughters, to New York, where he still lives.

IN composition, Riegger presents an apparent paradox; he is a romantic who admires strict forms. By romantic, I mean that his music has wide expressive powers, and that he uses music as a medium of expressive communication. The B minor Trio is romantic in the late nineteenth-century sense, gushing along ecstatically without the much-needed chalice of exact form to contain its outpourings. In the late 1920s, Riegger surprised his conservative musical cronies, who had considered him thoroughly “sound,” by delving suddenly into the most extreme of dissonant idioms. He had obviously worked for some time on its problems before exhibiting any of the results, which were first disclosed to the world when he submitted to his publisher, without comment and with a perfectly straight face, a piece for ten violins (or any multiple of ten) called *Sonorities*. Its prompt acceptance, at a time when “modern” works were automatically rejected everywhere in this country, leads inescapably to the conclusion that the publisher noted that it was well written for the instruments, perceived that a piece for ten violins might be welcome to many violin teachers with large classes, and, without giving any consideration to the music itself, hurried it off to the engraver. With the appearance of the royalty statement a year later, however, the cat was out of the bag: the single copy sold had, after examination, been returned. Riegger now has another publisher.

Dissonances such as those in *Sonorities* no longer upset experienced concert-goers; the opportunities for greater expressivity which attracted Riegger to them are now apparent to a wide audience. This piece not only has easily recognized expressive qualities, but in it the composer has solved for himself a formal problem. In classic music, harmonic form is often established by means of the contrasting roles played by the tonic, or passive, chord and the dominant, or active, chord. In *Sonorities*, Riegger invented for himself out of highly dissonant, unexplored materials, a chord to play the part of the tonic, and another to play that of the dominant. He was delighted when, as he expected, the form of *Sonorities* sounded brisk and clear merely by use of this device. In later works, Riegger has taken great pleasure in the musical foundation provided by the twelve-tone row, as invented and used by Arnold Schönberg. This method requires the composer to create his own succession of the twelve tones of our chromatic scale for use in a given piece. The tonal pattern, once established, is thereafter varied in rhythm



and octave level, but never by transposition or by breaking the sequence first established for the pitches.

Obviously, such a methodology is limiting, self-imposed though it may be. However, as I have pointed out elsewhere, it is less limiting than the canonic form so common in the works of the masters of the 15th and 16th-century polyphonic school. Their use of canonic form soon began to permit the breaking of the canon before its completion, and a similar relaxation of the strictest rules is perceptible in the works of modern twelve-tone row composers, including Riegger.

SCHONBERG himself, on the other hand, displayed the most fantastic creative ingenuity in varying the twelve-tone row without stepping outside the technical limits he originally set. Most of his students imitate the results literally, without taking advantage of the many possibilities for discovery open within this field. Wallingford Riegger is very fond of the formal structure obtainable when new musical materials are organized by means of the tone-row concept; but whereas a Schönberg pupil would rather die than be dishonored by breaking a twelve-tone succession in his music, Riegger considers the row as valuable chiefly to give form to an otherwise intractable set of musical materials. He uses it for the sake of coherence, but since his primary objects are expressivity and variety, he has no hesitation in occasionally departing from it.

Riegger's *Dichotomy* is a fine example of such a departure, notable for its imaginative application of the tone-row principle to a highly dramatic form. The basic idea is a dual one, consisting of two free melodies set in the old question-answer relationship. Two different tone rows, one of eleven tones, the second of thirteen (ten different tones, three of which recur) are used at first as a mere contrapuntal backdrop for the two main melodies introduced at the beginning of the piece, but they are developed consistently in true twelve-tone technique, and finally come to dominate the work in the passacaglia that closes it. Once the passacaglia theme is established in the piano and basses, emphasis shifts to it, although an elaborate contrapuntal treatment of the tone series continues in the higher instruments. Riegger writes of *Dichotomy*: “Among the special things I should like to point out is what I call ‘cumulative sequence,’ a device by no means original with me, but used perhaps more consciously and to a greater degree in my work than elsewhere (see my *Study in Sonority*, *Evocation*, etc.). This is the old *Three Blind Mice* idea, keeping the original motive and adding a sequence, above or below, instead of moving the motive itself. I

also use something I call ‘organic stretto,’ e.g., the telescoping of different sections, instead of the subject with itself, as in the fugue. It is like beginning a subordinate theme before the principal theme is established.”

Riegger's Third Symphony, like all his orchestral music, employs a fascinating variety of instrumentation. It is a work of unusual appeal. The opening passage exposes the melodic form of the twelve tones on which the work is based. The first four tones are announced in strings and bassoons; there is a *fermata* on the last of these four tones, which allows them to impress themselves on the mind of the hearer. The next three tones of the row are given out by the oboe, which then cuts back to the original four before adding the last five tones of the row. The whole row on which the work depends is therefore heard in this oboe solo. In Riegger's arrangement, the row contains three half-tones, and also a major seventh and a minor ninth, which can be turned into half-tones by shifting one of the tones to another octave. The form of the first movement rather emphasizes the wider leaps, despite the occurrence of half tones. The slowly lyrical melody in the second movement devotes itself to the easily singable stepwise intervals. In spite of its use of melodic material related to the row, this movement does not use tone-row types of development, but rather develops a motive in classic symphonic fashion. It is related to the other materials through its dissonant texture rather than through its structure. The last movement of this symphony makes relatively free use of tone-row devices, but builds toward the chromatic by a progressive narrowing of the wide leaps, so that one is not too surprised to find the climax of the Symphony based on the chromatic half-tone and the repeated tone, with only a nostalgic gesture toward the opening oboe's melodic row.

A POINT worth remarking about Riegger's Third Symphony is that his employment of the twelve-tone technique here does not eliminate a sense of tonality. In twelve-tone tonality, each of the twelve tones of our scale may be used in turn as a tonal center. This center is defined by the tone that precedes it, so that it may always be recognized, exactly as the movement of the dominant to the tonic in older music enables us to recognize the tonal center. The word atonality as applied to the twelve-tone row music does not mean a lack of any sense of a key center, but indicates rather the establishment of a series of expectations, so much like our anticipation of the tonic where we hear a dominant that each note of the row may be said to become the tonic with a relation to its predecessor. (It is then immediate—*(Continued on page 29)*

Loewenguth Quartet Plays Times Hall Beethoven Cycle

EARLY had the London String Quartet left us than there arrived another quartet, quite different though equally magisterial, to dispense Beethoven. This organization, the Loewenguth Quartet of Paris, began a series of half a dozen concerts in the acoustically ideal auditorium of Times Hall on the afternoon of Nov. 13. Its programs ranged through all sixteen quartets and the *Grosse Fuge*. Unlike their English colleagues, the Parisian artists had no intention of neglecting the early masterpieces of Opus 18, nor was it their purpose to proceed chronologically.

Their initial program comprised the F major Quartet, Op. 18, No. 1, of which Beethoven told his friend, Karl Amenda, that its slow movement was inspired by the tomb scene in *Romeo and Juliet*; the second Rasoumovsky masterpiece, Op. 59, No. 2, and the *Harp Quartet*, Op. 74. Despite the length and taxing character of this list, the players had the energy to add to their contributions the minuet from the A major Quartet, Op. 18, No. 5.

The Loewenguth Quartet is beyond question one of the most phenomenal groups of its kind in the world. It is useless to debate whether it is the equal or the superior of the glorious London Quartet; it is no less marvelous, but altogether different. Those who regarded this visit of the Loewenguth group as their first to New York should be reminded that they were here once before. They played in this city in 1937, though the impression they made at that time eludes the recollection of this listener, who in those days was living abroad. However the Loewenguths performed then, they could hardly have achieved results to be compared with those today, which were utterly incomparable. This seems, perhaps, an extreme statement after what the present writer, only a few weeks ago, said of the London Quartet. Yet it is necessary to repeat that, except for their lordly splendor, the two bodies are absolutely dissimilar as to style, tone and artistic conception.

It takes a short time to accustom yourself to the sound of the Loewenguth artists. The quality of tone they produce has something curiously penetrating and singularly tart about it. But once you become used to it you suddenly find yourself swept completely off your feet by its wonder. Their playing is a miracle, nothing

less. And sheer sonority is the least of it. The manner in which each of the quartets has been studied, the amazing work of unification, the incredible rhythm and intensity, the vitality of the melodic textures, the perfection of pitch—these and other essentials of great ensemble work are combined in unbelievable unity. And what precision, what balance, what fire, volume, marvels of color, exquisite pianissimi, fled away to a whisper, yet unfailingly shimmering and audible.

It is wicked to refrain from a categorical description of every item on the afternoon's schedule. The E minor Quartet of the Rasoumovsky trilogy was a never to be forgotten experience—notably the Molto Adagio, the Allegretto and the Finale, anticipating modern loosening of the bonds of tonality. As for the *Harp Quartet*, in its Presto, based on a four-note subject from the Fifth Symphony, the Loewenguth artists played with a heady virtuosity almost defying description.

The personnel of the quartet consists of Alfred Loewenguth, first violin; Jacques Murgier, second violin; Roger Roche, viola; and Pierre Bassieux, cello. Mr. Murgier, who was not a member of the original group, organized fifteen years ago, replaced Maurice Feury a year ago and fitted amazingly into the ensemble after only a year's membership. What a quartet, these four Frenchmen! Listening to the Loewenguth artists one had to remember what Wagner wrote of French interpreters of Beethoven—that it was their performances of the symphonies and quartets that first unfolded to him the true secret of Beethoven's melos.

H. F. P.

At its second concert, at 5:30 on Nov. 14, the Loewenguth Quartet played Beethoven's Quartet in D major, Op. 18, No. 2; Quartet in F minor, Op. 95; and Quartet in F major, Op. 59, No. 1. It was in the F minor Quartet that the four musicians were at their best. From its first torrential phrase to its dramatic final chord, the work was surcharged with emotional power. Despite the tremendous rapidity of their tempos and daring extremes of their dynamics, they never lost control. This was rhapsodic playing of the sort that Beethoven's tempestuous music demands. In the suaver passages of the

two works. Not, however, in the Mozart D minor Quartet, K. 421, which opened the program. Of this, the Budapest artists gave a small-scale, thin and colorless rendering, marred by sentimentalities and pulled out of shape by numerous unjustifiable ritardandi. They improved perceptibly in the gorgeous Quintet and played more like the Budapest Quartet of previous acquaintance. And the sensuously tapestry Schonberg work enjoyed a warmly romantic interpretation, quite unaffected by Mr. Schneider's little contretemps.

H. F. P.

Marian Anderson, Contralto Carnegie Hall, Nov. 7

The customary capacity gathering listened to Marian Anderson's recital on this occasion, and at the end it exacted the usual dispensation of encores. The contralto's program followed, on the whole, her usual course. It consisted of Handel's *Ah! Spietato*; the Naiad's arietta from Gluck's *Armide*; Caldara's *Come raggio di sol*; Scarlatti's *Chi vuol innamorarsi*; a Schubert group that



The Loewenguth Quartet, which played an all-Beethoven series at Times Hall

D major Quartet, their tone sounded somewhat thin and acid in quality; but its balance and vitality were above reproach. The first Rasoumovsky Quartet was eloquently set forth.

R. S.

The playing of the Loewenguth Quartet in the third of their Times Hall series of six Beethoven concerts, on the afternoon of Nov. 20, was of that supreme sort which renders critical description impotent. In works from each of Beethoven's three periods—the Quartets in D major, Op. 18, No. 3; C major Op. 59, No. 3; and A minor, Op. 132—they showed, without so much as a momentary lapse of concentration, what it means to make music come wholly alive. Certainly no present-day quartet surpasses them, and, in the estimation of this reviewer, none equals them, in such vital matters as continual rhythmic élan, uniformity of tone production among the four instruments, balance which is exquisitely perfect to the last split hair's-breadth of calculation, definition of the relative importance of thematic and accompanimental material, adjustments of passing tempos to the requirements of clear structure, and stirring dramatization of the sequences, contrasts and conflicts of emotional experience. These excellences rest upon a conception of the string ensemble in which the use of vibrato is controlled with singular discretion; instead of striving for a rich, wavy sound all the time, they

employ a constantly shifting texture, ranging from a plain, unvibrated tone, disarming in its unaffected directness of address, to a truly orchestral sonority involving an intense vibrato. In consequence of their care in this regard, their playing attains a variety and an appositeness to each passing musical thought that makes every minute a revelation—not of themselves, but of the immensity and inexhaustible freshness of Beethoven's genius.

C. S.

The fourth program offered by the Loewenguth Quartet, on Sunday afternoon, Nov. 21, included three Quartets—the C minor, Op. 18, No. 4; the B flat major, Op. 130; and the B flat major, Op. 133, the *Grosse Fuge*.

The completely dedicated and musical playing of the group made this concert one of those rare, entirely satisfying experiences that cannot be forgotten. Their subordination of the individual to the ensemble, and of the ensemble to the musical values of these great works was implemented by a technical address that, marvellous in itself, was never paraded for mere display. It would be futile for the present writer to comment on the singing quality of the *Cavatina* in the Quartet, Op. 130, or the clarity of discourse in the *Grosse Fuge*; the occasion was one of pure music making, and much comment could only banalize a superlative musical achievement.

J. H., Jr.

RECITALS

(Continued from page 8)

tet, which was engaged in dispensing Mozart and Schönberg, had turned its attentions, with the collaboration of Milton Katims, to the C major Quintet, K. 515, when toward the end of the first movement a string on Mr. Katims's viola snapped. During the pause between the movements, the eminent violist repaired the damage and things proceeded without hindrance. Hardly had the artists embarked on the sextet, *Verklärte Nacht* (supplemented by Mr. Katims and the cellist, Benar Heifetz) when Mischa Schneider, cellist of the Quartet, likewise broke a string. This time there was nothing to do but stop. Mr. Schneider left the stage, and on his return, the work was resumed from the beginning. As a result, it was close to 7:30 when the concert ended.

Otherwise, there was a good deal to admire in the performances of these

included *Gretchen am Spinnrade*, *Thekla, Liebesbotschaft* and *Erlkönig*; the *Suicidio* aria, from *La Gioconda*; Dvorak's Songs *My Mother Taught Me*; songs by Griffes and Quilter; and the usual group of Spirituals.

Miss Anderson, it must be confessed, was not at the top of her form vocally. Her tones sounded small in volume, tremulous and uncertain as to pitch. The Marion Anderson of earlier days emerged only fitfully, as, for example, in Schubert's rarely heard lyric, *Thekla*. The performance of the *Erlkönig* was better in aim than in achievement. Nor was the contralto well advised in attempting the Ponchielli aria, which demands an operatic flair scarcely native to her. One regrets to admit that the amazing voice of former years seemed to be largely a shadow of itself.

Franz Rupp was Miss Anderson's dependable accompanist. The audience refused to withdraw till the singer had added Schubert's *Ave Maria* to her supplementary contributions.

H. F. P.

Francis Poulenc, Composer-Pianist Town Hall, Nov. 7

The American debut of Francis Poulenc and Pierre Bernac lived up to the highest expectations. An audience including many noted musicians had gathered to welcome the French composer and his colleague, and it was rewarded with an evening of superlative interpretations. Mr. Poulenc is not only one of the greatest song composers of our time; he is also one of our best accompanists. And Mr. Bernac needed only the first group of Lulli arias to prove himself an artist of the rarest sensitivity and refinement of style.

It was a foregone conclusion that the baritone would sing Mr. Poulenc's cycles, *Tel jour, telle nuit*, and *Chansons villageoises*, authoritatively; for he has been giving concerts with the composer for years. But his performances of a group of Schubert lieder provided a delightful surprise. They could scarcely have been surpassed, for dramatic imagination, no-

(Continued on page 18)

MEPHISTO'S MUSINGS



Atonal Juke Box

From California, Arthur Berger, of the New York *Herald Tribune*, has garnered an anecdote which reveals a new facet of the taste of the younger generation. Arnold Schönberg and his family, driving from their home in Los Angeles to Santa Barbara, stopped at a roadside eating place. The young son proceeded to examine the resources of the juke box, and ran across the title, *Pierrot Lunaire*. Assuming that some popular composer had pre-empted the name of his famous song cycle, Mr. Schönberg set the pointer and dropped in a nickel, only to hear one of his own songs come issuing forth. Puzzled by the sophistication of the owner's patrons, the composer asked why *Pierrot Lunaire* was included among the items. "The youngsters all love it," the proprietor explained. "They think it sounds so queer, much like Chinese music."

Quagmire of Routine

Armed with MUSICAL AMERICA'S review, which constituted a bill of particulars about the controversial new production of *Aida*, we went trudging over to the New York City Opera's headquarters, on the seventh floor of the City Center building, in search of Theodore Komisarjevsky, the stage director of the performance. A leonine countenance and a gruff manner were the least frightening attributes we expected to discover in a regisseur with so hearty a distaste for traditional operatic staging. Instead, we found a slight, grayed little figure of a man, with friendly eyes and a quiet, almost reticent, way of speaking.

"Can you explain the changes you made in the staging of *Aida*?" we began, rather brusquely.

A weary but compassionate expression came over his face. "An artist is not obliged to explain," he replied.

At this point we thought we might as well leave, for all the good this conversation was likely to accomplish. Being fully as stubborn as Mr. Komisarjevsky, however, we tried one more question: "When do you feel justified in departing from tradition in the staging of a standard work like *Aida*?"

"Tradition!" he exclaimed. We had pushed the right button. His

body became alert; he rose from his chair; the timbre of his voice brightened. "Tradition is very good. But, unfortunately, people confuse routine with tradition. The stage director must know good tradition, but he must fight against routine. He must be free to interpret like a conductor, to feel the flow of music and action, the co-ordination of action with rhythm.

"It is difficult to train singers to co-ordinate singing with movement," he continued. "Many of the young ones are just as bad as the older ones. When they study singing, they merely stand near the piano. They do not learn from their vocal teachers how to move and sing at the same time, how to breathe so as to take care of both tone production and physical activity. Singing must not be taught in a static position, as it is in the Italian tradition. That way there is no relaxation, no co-ordination, and the whole method leads to the awful quagmire of routine in which operatic acting is mired today."

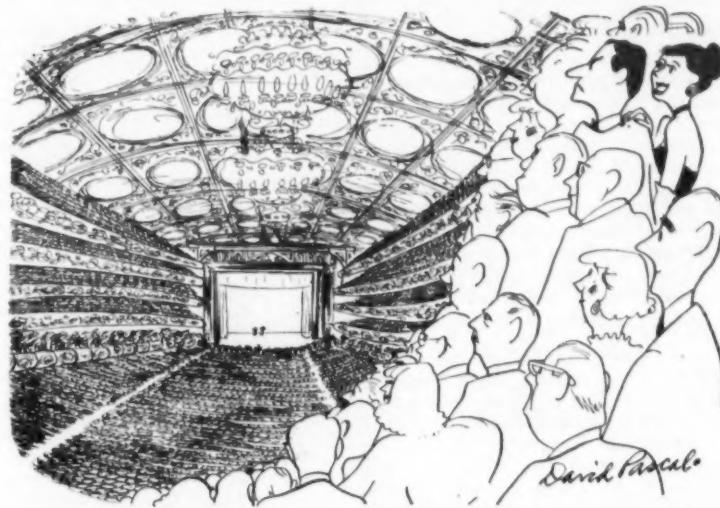
Mr. Komisarjevsky's interest in operatic direction is a hereditary trait. His father, a St. Petersburg Opera tenor (also named Theodor Komisarjevsky), in 1881 started the first singing-and-acting opera class in Russia, and, his son believes, in the world. A teacher of Stanislavsky, and one of the founders of the Moscow Art Theater, the elder Komisarjevsky's principles are still influential in the staging of Russian opera.

Mr. Komisarjevsky's favorite remark was made by Eleanora Duse: "To create a new theater, one has to poison all the actors." Since this procedure is not permissible in a civic institution, he is willing to compromise a bit; but he is impatient with the conventionality which still, inevitably, clings to many of the City Opera productions. "One has to sort, to eliminate," he says. "You can't put new ideas in broken bottles."

Wood-Bird Wild

Gladys Swarthout unwittingly endeavored to rewrite the plot of *Carmen* a couple of weeks ago, but she was not wholly successful, thanks to the stamina of Raoul Jobin, the Don José. In a performance at Syria Mosque in Pittsburgh, she enacted the struggle at the end of the third act—where Carmen tries to break away from Don José, in order to follow the retreating Escamillo—with such realistic detail that her knife nicked Mr. Jobin in the left wrist. If Mr. Jobin had passed out of the picture at this point, it might have been necessary to pretend that Merimée always intended to end his story by having Carmen inflict a fatal wound on Don José, instead of waiting until a later time for the opposite dénouement. But Mr. Jobin, after bleeding a bit and subjecting himself to first-aid treatment backstage, returned to sing the final act.

It was a little tough on Mr. Jobin, perhaps, but Miss Swarthout now has the satisfaction of seeing the scales of justice in a level position again, after six years. In the summer of 1942, in an open-air performance at Soldier Field in Chi-



cago, Jan Kiepura was so transported in this same scene that he threw Miss Swarthout to the ground with undue force, knocking her out. During the intermission, however, she rallied her forces, and, finding no bodily injury done, went on with the last act. It took the doorstep of her own home to trip her so badly, a year ago, that she broke her leg.

Two Generations

This is an appropriate moment to quote the subscriber who expressed his rage to Robert Bagar of the New York *World-Telegram* after Dimitri Mitropoulos' Philharmonic-Symphony performance of Schönberg's *Five Pieces*, signing himself "A Music Lover."

"I hope they go back on the shelf forever," he wrote. . . . "I wish more of us had the courage to hiss and boo. . . . The intermission was all about the terrible Schönberg madness. May it rest forever." It might be educational (for the old, not for the young) to introduce *A Music Lover* to the boys and girls who listen to that Southern California juke box.

Long Filler

Jan Sibelius, the granite-browed epicist, has completed a new piece, his first in a number of years. It is called *Luonnotar*, is scored for high soprano and orchestra, and—surprise!—is based upon a passage in the *Kalevala*, the Finnish national epic. In October, Carleton Smith, director of the National Arts Foundation, spent ten days with Sibelius, and came away with first American performance rights for Serge Koussevitzky, who promises to conduct the new work before the end of the Boston Symphony season.

At his home in Jarvenpää, Finland, the composer writes music every day, according to Mr. Smith, who does not explain what has become of the Eighth Symphony we have been awaiting for more than a decade. December 8 will be Sibelius' 83rd birthday. He is well, and has everything he needs except cigars. "They are my food," he says. When he is adequately supplied, he can make his way through a good many of the biggest Havanas

each day. Your Christmas problem about Sibelius is solved. Send him cigars. They will be admitted free of duty. The address? Simply "Sibelius, Finland."

I Don't Really Want To

At the New York City Opera premiere of *Aida*, Suzy Morris, the Amneris of the cast, broke with precedent by announcing, in a program insert, that she was appearing in the performance in spite of an illness from which she did not yet feel that she had recovered. With the psychological support she undoubtedly derived from this announcement, she sang extremely well. Without it, for all we know, she might have croaked like a frog.

Perhaps the idea might be extended further, to give other artists the emotional safety-valves they need in order to do their best. If the fashion catches on, we may hope for a series of interesting inserts in the Metropolitan programs:

"Mme. Risë Stevens has graciously consented to sing *Mignon* this afternoon, although she would have preferred *Carmen* as a choice for the broadcast."

"Mr. Virgilio Lazzari will follow the usual custom of carrying Mme. Dorothy Kirsten, as Fiora, off the stage in the second act, although all his life he has been afraid that he would drop the heroine in some performance of *L'Amore dei Tre Re*."

"Mr. Fritz Stiedry has been persuaded, against his better judgment, to conduct *Götterdämmerung* this evening, despite his mistrust of the embouchures of the brass players in the Immolation Scene, after four hours of playing."

"Mr. John Garris has reluctantly agreed to sing the role of Cassio in tonight's performance of *Otello*, even though he realizes that Mr. Ramon Vinay, as *Otello*, has more and better music to sing."

"Mr. Ferruccio Tagliavini is willing to fulfil his assignment as Nemorino in *L'Elisir d'Amore* without ascertaining in advance whether the management will permit him to encore *Una furtiva lagrima*."

Mephisto

OPERA AT CITY CENTER

Aida, Nov. 5

A new Amneris, Winifred Heidt, and a new Radames, Laszlo Szemere, appeared in the cast of the New York City Opera Company's second performance of *Aida*. Miss Heidt is always a vivid figure on the stage, and her Amneris was dramatically forceful if rather conventionally conceived. Both the jealous agony and the fierce temper of the Egyptian princess were faithfully mirrored. Unfortunately, however, she let her emotions carry her away, and she forced her voice unmercifully.

In the lower range, she sometimes used those barrel-like chest tones so often resorted to by operatic contraltos, which make any legato or beauty of tone quality impossible. And by the time she reached the judgment scene, she had so strained her resources that she was unable to sing the climactic A, and wisely refrained from attempting it. The effect was rather like driving off a cliff, but it did make one realize how adroitly Verdi develops his arias to their culminating phrases.

Mr. Szemere did not have the vocal range and endurance to do full justice to the role of Radames, but he was at all times a dignified figure, and he husbanded his voice cleverly for the big passages. Camilla Williams was again heard as Aida; James Pease, as the King; Oscar Natzka, as Ramfis; Lawrence Winters, as Amonasro; Edwin Dunning, as the Messenger; and Frances Bible, as the Priestess.

The most disappointing aspect of the performance was the erratic character of Laszlo Halasz's conducting. Almost all of the tempos were too fast, and in most of the ensembles they grew progressively more rapid. Amneris' heartbroken phrase in the judgment scene, "Ah pietà! ah! Io salvate, Numi, pietà, Numi pietà!" became a series of hysterical gulps, at the pace at which Mr. Halasz took it, and Radames' heroic entrance in the Nile scene, "Pur ti riveggo, mia dolce Aida," sounded like a Parisian can-can.

Charity forbids a detailed description of the dancing and other aspects of the triumphal scene. A typical example of poor judgment was the stationing directly in the center of the stage of a warrior whose nether proportions dwarfed the mighty gate of Thebes.

The New York City Opera does the works for which it is best equipped, like *La Bohème* and *The Marriage of Figaro*, so well, that it is a pity to see it wasting its time on spectacular operas like *Aida*, which it cannot hope to produce on the proper scale, either vocally or dramatically. R. S.

Carmen, Nov. 7, 2:30

The repetition of *Carmen* on the afternoon of Nov. 7 introduced a new Micaela in Dorothy MacNeil. The young woman, who presented a dark-haired and comely figure, is still somewhat inexperienced, but appears to have a genuine feeling for the stage. Better still, her voice is charmingly fresh and well placed and her sense of pitch delightfully secure. If she felt any nervousness she never betrayed the fact, and one rarely hears the duet with Don José in the first act so fluently negotiated.

Winifred Heidt once again assumed the name part. Irwin Dillon was the Don José, James Pease, the Escamillo, Norman Scott, the Zuniga, Mary Lesawy, Frasquita, and Frances Bible, Mercedes. Jean Morel conducted. H. F. P.

Eugen Onegin, Nov. 7

Tchaikovsky's *Eugen Onegin*, omitted from the City Opera repertory last spring, was revived with a cast in which most of the chief singers were

new to their roles. Brenda Lewis, who had been in danger of becoming typed as Salome, displayed an attractive, if superficial, notion of the character of Tatiana, and brought a good deal of credibility to the young girl's rash emotion in the celebrated letter scene. Unfortunately, however, she sang unrelievedly below pitch from the beginning of the opera to the end.

George Chapliski (who formerly spelled his name Czaplicki), appeared as Onegin for the first time here, and sang magnificently. Oscar Natzka, a new Prince Gremin, rivalled his colleague's effectiveness in his fine aria in the last act. Rosalind Nadell, a new Olga, looked charming, but sounded pale and breathy.

William Horne repeated his familiar success in Lenski's air in the duel scene, but sang without force elsewhere. Mary Kreste's Filippjevna, the nurse, fitted into the picture beautifully. Others in the cast were Lydia Edwards, Edwin Dunning, Arthur Newman, Nathaniel Sprinzena, and Michael Arshansky.

The production, Theodore Komisarjevsky's best for the City Opera Company, remained persuasive, though it seemed inadequately rehearsed. The decision to present the opera in Russian still seems silly, since the many Americans in the cast have obviously learned the sounds by rote, and might as well be uttering syllables of Choctaw. This sort of affectation will get the company nowhere with the popular audience it seeks to attract.

George Balanchine's ballets were ill-prepared and careless in conception;

he has failed his public in his role as opera choreographer. Laszlo Halasz conducted. C. S.

The Marriage of Figaro, Nov. 11

The third performance of this Mozart opera introduced three singers new to their roles, one of whom was making her debut with the company. The debutante was Leona Scheunemann, a soprano from St. Paul, who sang the part of the Countess. Adelaid Bishop was a new Susanna, and Norman Young a new Count. Miss Bishop seemed perfectly at home in the part and sang and acted with a charm and vivacity that contributed to the grace of the production. Her voice is light, but sweet and true, and she was the cornerstone of the ensembles in which the other newcomers appeared. They, in their turn, were often unsure of themselves. Miss Scheunemann suffered appreciably from nervousness in her first scene, so that Porgi Amor was not as confidently done as the later Dove Sono. Both arias seemed to this reviewer to be taken at a deliberate pace which taxed the breath control of the soprano; nevertheless, in the Dove Sono she displayed some lovely tones in the middle register and a certain degree of dramatic projection. Once she had warmed up, she made a convincing young noblewoman, both in voice and in action.

Norman Young was not so believable. He seemed over-causal, not quite the nobleman in his stage deportment. However, he sang well most of the time, and with further work should become more at home in the part.

Once again it was the delightful

Cherubino of Frances Bible, the debonair Figaro of James Pease and the entirely satisfactory conducting of Joseph Rosenthal that carried the performance. Other roles were assumed, as before, by Richard Wentworth, Mary Kreste, Luigi Vellucci and Dorothy MacNeil. Q. E.

La Traviata, Nov. 12

The season's third performance of *La Traviata* gave Ann Ayars another opportunity to present her poignant impersonation of Violetta. She sang beautifully, negotiating with equal ease the florid measures of *Sempre libera* and the pathetic accents of the second and fourth acts. Mario Binci's Alfredo was unfailingly right in its dramatic intuitions, but none too elegantly schooled. Since his voice was hoarse, his singing was better in intention than in realization. Walter Cassel approached the role of Germont père with dignity of mien and an attractively reserved vocal style. The ballet in the third act was a plain disgrace; George Balanchine should move to salvage his good name by paying a little attention to the opera choreography, since he is willing to take credit for it. Mr. Morel conducted as fast as ever, and robbed the singers of their expressive and theatrical prerogatives time after time. The smaller roles were sung by Dorothy MacNeil, Mary Kreste, Luigi Vellucci, Richard Wentworth, Edwin Dunning, and Arthur Newman. C. S.

Rothmueller Makes Debut in Aida, Nov. 14, 2:30

This performance of *Aida* was the most memorable of that opera's career at the City Center to date, for it brought to the company Marko Rothmueller, a young Yugoslavian baritone who, in making his first American appearance in the role of Amonasro, gave every indication that he possesses one of the really fine voices to be heard on the musical stage. Amonasro is not one of the most demanding parts in the baritone repertoire, but the volume, the sheer tonal beauty, and, above all, the freedom of production throughout the range of Mr. Rothmueller's voice make it impossible to write off his performance as merely another creditable debut in that part.

Rosa Canario sang her first *Aida* on this occasion, and in addition to giving a pallid performance dramatically, demonstrated convincingly that the part is entirely unsuited to her voice, which has neither the color nor the specific gravity required. Ramon Vinay shouted his way through the role of Radames in a dismal exhibition of dramatic and vocal obtuseness.

Winifred Heidt was the Amneris, and until the Judgment scene, where the high notes formed an impassable barrier for her, gave an effective performance. James Pease, Norman Scott, Edwin Dunning, and Frances Bible filled the other roles competently. Laszlo Halasz conducted like a run-away metronome. George Balanchine's incidental dances were completely absurd both in conception and in execution. J. H., Jr.

Menotti Double Bill, Nov. 14

Gian-Carlo Menotti's two operatic comedies provide one of the most attractive evenings offered by the New York City Opera Company, and they were spiritedly sung on this occasion. The cast of *Amelia Goes To The Ball* included Marguerite Piazza as Amelia; Walter Cassel as The Husband; William Horne as The Lover; Oscar Natzka as The Police Commissioner; Frances Bible as The Friend; and Dorothy MacNeil and Ruth Shor as the two Maids.

Miss Piazza treated her role as farce instead of satire, and also in-

(Continued on page 36)



Greenhaus

HONORING ENESCO AT TOWN HALL CLUB

At a testimonial dinner for Georges Enesco (center) given by the Town Hall Club, Zino Francescatti (left) was a guest speaker; and Carroll Glenn and Eugene List played. Theodore Fitch, music chairman for the club, is at the right

To honor the noted violinist-composer-conductor, Georges Enesco, the Town Hall Club gave a dinner and musicale on the evening of Nov. 21, at which many of the musician's friends and colleagues were present. Theodore Fitch, chairman of the club's music committee, presided, and introduced David Mannes, head of the Mannes School, where Mr. Enesco is giving a series of master classes; Zino Francescatti, a violin colleague; Hugh Ross, conductor of the Schola Cantorum; and Frank H. Connor, president of Carl Fischer, Inc., all of whom gave short talks. Mr. Fitch also read a moving testimonial to Mr. Enesco from his former pupil, Yehudi Menuhin, who is at present touring the Far East. The guest of honor,

visibly touched by the tributes, spoke briefly in appreciation.

After the dinner, a program was presented by Carroll Glenn, violinist, and her husband, Eugene List, pianist. Miss Glenn played a recently discovered Vivaldi Concerto, a brisk and delightful work in two movements, with the assistance of a string quartet composed of David Montagu, Francis Chaplin, Sol Greitzer, and Eugene Zeller. She was also heard with Mr. List in the Beethoven's Sonata, in F major, Op. 24, and in a Sonata, by Leonard Bernstein, originally written for clarinet, and arranged for violin by the composer himself. Mr. List played a group of works by Debussy and Ravel.

Q. E.

RADIO ROUNDUP

By QUAINTE EATON

THE half-hour "unrehearsed" rehearsals of the Boston Symphony began as scheduled on Nov. 22 at 1 p.m., E.S.T., over the NBC network, with a transcribed repetition on WNBC the next evening at 11:30. The series will probably be a great success with musical listeners, and even the untutored may find some interest in the behind-the-scenes workings of a great orchestra and the ministrations of a great conductor. Serge Koussevitzky's personality came over the air with more force and color than might have been expected. His famous Russian accent served only to add charm to his many exhortations to the orchestra, and his directions were always clear in intent, sometimes revelatory.

The music rehearsed was the first movement of Liszt's *Faust* Symphony. It was fascinating to hear the conductor refine passage after passage, bringing out dynamic values and instilling an emotional approach to the fiery pages. His chief complaint was "You are not together—not together!" Only he would dare say that of the Boston Symphony.

"My dear friends," he remarked, "I would like it a real crescendo here" . . . "without accent and *dolce, dolcissimo!*" "Please, again the same story . . . dat is splendid!" . . . More *marcato*—hammer each note. Basses and cellos, an extraordinary *fortissimo*." "Here I would like it more profound—as warm as you can—*molto espressivo*—a declamation, a real declamation."

After taking the piece as far as letter E in this detailed manner, Mr. Koussevitzky told the men to play it from the beginning without stop, and the listener heard the result of the workout. Amusingly enough, there were a few technical slips this time, but the conductor did not stop them.

Many times Mr. Koussevitzky illustrated a point by singing a phrase; and unlike some conductors', his singing voice proved extraordinarily powerful, sweet and true. A comment was made on this habit of conductors by Olin Downes, who is acting as a kind of master of ceremonies in these broadcasts. The *New York Times* critic introduced and concluded the half hour fittingly enough, but his mid-point interruption was hardly necessary, even to identify the program. The conductor is enough of a showman to carry the proceedings along, absorbed in the musical task before him as he is. If it were not already apparent that Mr. Koussevitzky loves music, this intimate glimpse makes it obvious, for his passionate approach to his art is highly communicative. Students are advised to follow the rehearsals with scores, as the following week's assignment will always be announced.

Television Tidbits

It seems that Falstaff has probably been dropped from the NBC schedule. Whether it is a matter of cost or casting is not ascertainable. Arturo Toscanini is said to be in doubt about finding singers to suit him, and the network may feel that the budget would be unbearable. *Aida*, the other opera announced in connection with Mr. Toscanini, has been postponed until February (probably the 12th and the 19th), and will be given in concert form. Whether it will be televised is still undecided. Mr. Toscanini went before the video cameras for the third time on Nov. 13, at a regular concert of the NBC Symphony, and is said not to be averse to the general idea.

CBS has acquired the television



rights to a set of films made by the Vienna Philharmonic, which were shown to the press in a special preview. If they are released upon an unsuspecting public, the cause of music on the video will be set back a decade or more. Sadder examples of the middle-class sentimentality which seems to cling like whipped cream to the Teutonic *Kunst* have seldom been seen.

The orchestra, once illustrious and apparently returned to a great measure of its former glory as far as the excellence of its strings is concerned, is seen in various settings, playing under four conductors. Karl Böhm conducts the first movement of Beethoven's Fifth Symphony; Josef Krips conducts Mozart's *Eine Kleine Nachtmusik*, Schubert's Unfinished Symphony, and Strauss' *Tales from Vienna Woods*. The Mozart and Strauss are exquisitely performed. The sound track, never very good and often shrill and raucous, seemed better in these two works which were played out-of-doors. W. Schmidt-Gentner led Offenbach's *Orpheus in Hades* Overture, and Alois Melichar conducted Josef Strauss' *Music of the Spheres*. Both these gentlemen seemed somewhat ill at ease standing atop high podiums, which resembled elaborate tombstones. Neither of their colleagues suffered this nervous complaint; in fact, one of the unpleasant features of the series is the arrogant self-assurance of Herr Krips.

As for the "production," it is one of the most embarrassing ever concocted for the dissemination of symphony music. Even the deplorable film, *Carnegie Hall*, did better in this respect.

Settings so steeply banked that the players seem to cling precariously like cave dwellers; a camera that rushes coyly across a row of players, to end up focussed dramatically on some poor little fiddler who is only "noodling" at the moment; a horn player inexplicably set in a nest of string players; superposition of many hands playing different instruments (which was meant to be artistic and succeeds only in being confusing)—these are a few of the tricks which do not come off. But the most maudlin sentimentality occurs in the Schu-

bert, when a plaster angel is spotlighted, the lights are lowered and raised according to some esoteric compulsion, and a set of organ pipes is made to glow and radiate like an abstract Aurora Borealis.

The film also includes a treacly "short" featuring the Vienna Choir Boys, who make the Christmas season almost unpalatable.

Opera Auditions and New Items

The first two competitors for a Metropolitan Opera contract were heard on Nov. 28, when the Opera Auditions of the air were resumed over the ABC network at 4:30 p.m., E.S.T. They were Joan Francis,

soprano, from Chicago, and Frank Edwinn, bass from Miami Beach, Fla. Wilfred Pelletier is again the conductor, and Milton Cross the commentator for the half-hour program.

NBC has added to its Sunday schedule a program by the Bach Aria group at 9:45 a.m., E.S.T. . . . The revised RCA Victor show, with Robert Merrill and the Boston Pops Orchestra under Arthur Fiedler, goes into effect on Dec. 12 at 5:30 p.m., E.S.T.

For the third successive year, winners of the Naumburg Award were presented on the Telephone Hour. Theodore Lettvin, pianist; Sidney Harth, violinist, and Paul Olfersky, cellist, played on the NBC program on Nov. 29.

Toscanini Concludes NBC Brahms Cycle

TWO of Brahms' noblest works closed Mr. Toscanini's cycle on Nov. 27, the *Gesang der Parzen*, Op. 89, for six-part chorus and orchestra, and the Fourth Symphony. It is a pity that Brahms' setting of Goethe's poem is so seldom performed, for it is one of his ripest and most personally revealing compositions.

Composed in 1882, a year after the Tragic Overture, the *Gesang der Parzen* reflects the same stoicism and heroic acceptance of human fate. The shadow of death is heavy over this music. It has a monumental simplicity of line, for all its skillful part-writing and majestic sonorities. Mr. Toscanini conducted it superbly, fusing voices and instruments with uncanny control of inflection and dynamics. The Robert Shaw Chorale sang eloquently, and the orchestra was at its best.

Mr. Toscanini's interpretation of the Fourth Symphony was a fitting crown for the cycle. In recent years, his conducting of Brahms has deepened. It has gained perceptibly in two qualities best expressed by German words, which are hard to translate with all their psychological overtones: *Schwermut* (melancholy) and *Innigkeit* (inwardness, tenderness). The tempos are broader, the phrasing more spacious and the emotional treatment of the music more penetrating. Even during this cycle there were lapses into the old impatience and coldness, notably in the Piano Concerto in B flat minor, but as a whole these concerts have revealed that (like all great artists) Mr. Toscanini has never ceased growing and changing as an interpreter.

The cycling fashion in musical programs has resulted in an unquestionable impoverishment of the repertoire (for conductors and performers rarely choose new or neglected composers for their marathons). But when a great master turns to the classics and revitalizes them as Mr. Toscanini has in this instance, one can only applaud.

R. S.

voice chorus, and the Hungarian Dance No. 1 were the other works played. The outstanding feature of the concert, the thing that none who heard it could forget, was the superbly vital rhythmic pulse with which Mr. Toscanini brought this music alive. The orchestra responded beautifully, and the result was a completely satisfying ensemble. The soloists in the Double Concerto were somewhat less satisfying. Both stayed within the lines of Mr. Toscanini's conception, but Mr. Mischakoff's tone was often scratchy; and Mr. Miller's was often inaudible, at least in the studio. Nothing, however, could detract from the magnificent clarity and impulse that the orchestra found under Mr. Toscanini's leadership. The program was again televised in Studio 8-H.

J. H., JR.

Haydn Variations, Nov. 20

Brahms' Variations on a Theme of Haydn has always been one of Arturo Toscanini's major achievements as a Brahmsian interpreter, and this performance was no exception to the rule. The precision and rhythmic vitality of the playing was matched by its eloquence. Every canonic voice, and the insistent bass of the passacaglia, sounded, without a hint of overemphasis. Again in the Third Symphony, Mr. Toscanini's uncanny ability to make a score sing came to the fore. The soaring theme of the opening was superbly phrased, and the conductor never lost the initial impetus of this call to arms. Quite as extraordinary was his treatment of the weaving figurations of the finale. For once, they sounded melodic, as they should, and not like turgid thematic elaborations. Mr. Toscanini works wonders with his orchestra, when he is in the mood and not galloping through the scores with nervous impatience, as he occasionally does. This was a concert to cherish in the memory.

R. S.

Third Brahms Program, Nov. 6

The third program of Arturo Toscanini's Brahms Cycle with the NBC Orchestra offered the Academic Festival Overture, the two minuets from the D major Serenade, and the Second Symphony. The latter was, of course, the main feature of the concert, though both the Overture and the two light-waisted Serenade extracts displayed Toscanini at his sovereign best. The Symphony exhibited in commanding fashion the conductor's feeling for the melodic line and the Brahmsian architecture. H. F. P.

Brahms' Double Concerto, Nov. 13

The NBC Symphony, in its fourth all-Brahms program of the season, under Arturo Toscanini, devoted the major portion of the concert to the Double Concerto, with Mischa Mischakoff, violinist, and Frank Miller, cellist, as soloists. The first set of Liebeslieder Waltzes, with a nineteen-



A Five-Year Record of Lively Opera Production

WITH the completion of its eight-week season in the City Center, the New York City Opera Company, which is now displaying its wares in the Chicago Civic Opera House, is entitled to say that it is five years old. We shall respect the earnest plea of Laszlo Halasz, artistic director of the company, and refrain from extensive reference to the end of the first five-year plan. But there is no need to pretend that there has been no plan, or that the City Opera has not succeeded in attaining some very important objectives.

When Mr. Halasz first came to New York to establish an opera company, with shoestring resources, in the city's own building and with the city's approval, the Metropolitan Opera possessed a virtual monopoly upon operatic production in Manhattan. Realizing that Metropolitan ticket prices were beyond the reach of millions of New Yorkers, Mr. Halasz staked his hopes upon the willingness of the mass audience to support an opera company whose most expensive seat cost scarcely more than standing room at the Metropolitan.

Discovering from the first that the City Center performances were worth the money, the people of New York, along with thousands of out-of-town visitors, supported the enterprise with an enthusiasm that has increased each year, until last spring, for the first time, the City Opera's books showed a predominance of black ink.

The low price-scale is not the only advantage the City Opera possesses. Because it is a new organization, playing before a new audience, it is able to adopt a fresh approach toward the problems of operatic production. Its director is not bound by the fetters of tradition; his responsibility is to an unconditioned group of new operagoers who expect the City Center productions to compare favorably with the best-staged plays they see in Broadway theaters.

The stage directors, therefore, are allowed to exercise a degree of creative force and executive authority seldom, if ever, permitted the régisseurs at the Metropolitan. Every new production at the City Center, whether the critics fully approve of it or not, bears the marks of careful preparation in an atmosphere of co-operation between the stage director and the conductor. By granting the stage director a better status than the Metropolitan grants him, the City Opera has brought itself into line with the insistent public demand for better theatrical standards in the mounting of opera.

In its adventurous additions to the repertory, the young company has performed, and continues to perform, a valuable educational

function. Because its productions are simpler and its expenses lower, the City Opera does not have to ponder each novelty for a year or two before risking an addition to the budget. In the past three years, the company has made a standard repertory piece of Strauss' *Salomé*—a feat no larger company has ever accomplished in this country. It has provided opportunities to become acquainted, through repeated performances, with such works as Strauss' *Ariadne auf Naxos*, Tchaikovsky's *Eugen Onegin*, and Debussy's *Pelléas et Mélisande*. It has brought two Mozart operas before a wide public—*Don Giovanni*, and *The Marriage of Figaro*. By staging the diverting Gian-Carlo Menotti double bill of *Amelia Goes to the Ball* and *The Old Maid and the Thief*, it has established the power of works written in the United States to hold their own alongside the classic foreign repertory.

The presentation of opera in English, so far limited to a few productions, has been a great success. Most recently, the translation by Ruth and Thomas Martin of *The Marriage of Figaro* demonstrated that intelligibility can be secured with remarkably little artistic sacrifice. It is safe to say that the Mozart comedy will, in the end, interest an audience many times the size of the restricted group of libretto-readers who are willing to puzzle out its intrigues when they are set forth in Italian. With this successful precedent, the City Opera can move into a position of leadership in the production of opera in our own language. One of its first moves might well be to stop asking American artists to sing *Eugen Onegin* in what sounds like Choctaw, but is allegedly Russian.

FOR many years, the lack of smaller opera houses in which to obtain preliminary training has made it difficult for American artists to prepare satisfactorily for appearances at the Metropolitan. One of the chief services of the New York City Opera is its provision of opportunities for young singers. Many interesting artists have undertaken parts for the first time at the City Center; for those who attend regularly, one of the chief pleasures is the experience of seeing these novices gain their stage legs, as they develop into seasoned performers.

Because of the very significance of this enterprise, which is the first experimental-minded, popular-priced civic opera we have had in the United States, the City Opera's responsibilities are exacting. In many ways the artistic direction has lived up to these responsibilities, but the project still manifests some rather glaring weaknesses. We could overlook these weaknesses at first, but they show disheartening signs of perpetuating themselves.

To begin with, the musical standards are not always first-rate. Some operas are poorly conducted; in a few cases actual mischief is wrought upon the scores. A few unmusical and untalented singers have been allowed to find their way into the company—though, in all fairness, it must be admitted that they usually find their way out again sooner or later.

Since the company aims to be a lyric theater, histrionic talent is also an important qualification. Here the standard has been poorer, perhaps because so few singers are trained to be flexible actors. There are some members of the company—tenors, in particular—who are able, by their sheer ineptness on the stage, to destroy the effectiveness of otherwise homogeneous performances. A lyric theater, as opposed to a humdrum opera house, has no more right to tolerate singers who cannot act than actors who cannot sing.

The real Achilles heel of the enterprise at present, however, is the taste and orientation of some of the stage direction. A démodé type of stereotyped European art-theater staging, popular on the other side of the Atlantic in the 1920s and early 1930s, is presented to the New York public—which is too sophisticated to accept it without misgivings—as the last word in forward-looking invention. The production of *Pelléas et Mélisande*, a grim thing indeed, is an example of the way in which the application of discredited devices can twist a work wholly out of its proper context, and actually misinform the public about its real nature. The City Opera has a long way to go before it becomes satisfactorily aligned with truly up-to-date methods of theatrical production. In this area of its endeavor it has not yet discovered America, except in Mr. Menotti's treatment of his own works.

Despite these qualifications, however, the City Opera's first five years have been brilliant. In the final analysis, Mr. Halasz's project is beyond criticism, for it renders a great public service, and its idealism is above question.

From Our Readers

WASHINGTON, D. C.

To the Editor:

This is to say that I have been sorry to see a peculiarly frivolous tone enter into your musical criticisms of late. I am not referring to the excellent Mr. Peyster, who is both scholarly and entertaining, but to the tone of the writings of Messrs. Sabin and Smith. It smacks of preciosity . . . and proclaims a kind of sophisticated fastidiousness that ignores the true values of a work to dwell upon superficial deficiencies. . . . I do not deny that the gentlemen whom I complain of are learned in the sciences of music, and are skilled with their pens, but they spoil the whole effect of their sometimes authentic judgments by their air of trivial petulance. . . . I have confined the above remarks to the business of opera criticism, but I think they are good for the other branches of serious music. If I had been privileged, Mr. Sabin, to hear Poncelle in her historical impersonation of Norma, a few irregularities in the figures of some of the female chorus, or a dinginess of costume and décor would not have deterred me from the full enjoyment of the work, I'll be bound.

Good luck to your magazine, which I greatly enjoy.

RICHARD T. ANDREWS

NEW YORK

To the Editor:

A word to commend you on the "Grand Opera Grotesqueries" article in your October issue. It's a subject that has wanted writing for a good long time. A particular bravo for the well-deserved panning Mr. Sabin gave dance in opera.

Most of the anachronisms and gaucheries mentioned in the article are to be corrected with better taste rather than better budgets, which seems to leave no excuse at all for their continuing on and on through the seasons.

LAVERNE OWENS

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MUSICAL AMERICA

MUSICAL AMERICANA

Benno Moiseiwitsch received the Order of Commander of the British Empire at Buckingham Palace from King George V recently. Mr. Moiseiwitsch will begin an American tour in early January. . . . Following concert and opera appearances in South America, **Kirsten Flagstad** began a tour of this country, with two performances in *Tristan* and *Isolde*, in New Orleans, Nov. 16 and 18. She will make her only New York appearance at Carnegie Hall on Dec. 12. . . . **Isaac Stern** and **Nora Kaye** were married in New York on Nov. 10. After the ceremony, the couple left for Chicago, where Mr. Stern began his fall concert tour.

Fritz Busch returned recently from Europe where he conducted opera in Stockholm and a series of concerts in Copenhagen. Mr. Busch conducted the opening of the Metropolitan Opera on Nov. 29, and will later serve as guest conductor of the Chicago Symphony for seven weeks. . . . **Lawrence Tibbett** is serving as the New York area chairman of the fund campaign conducted by the Sister Kenny Foundation. . . . In recent recitals **Frances Greer** sang a group of lieder by Schubert, Schumann, and Strauss in English translation made by **Florence Easton**. . . . **Claramae Turner** gave her first recital in her home town, Eureka, Cal., recently.

By request of the warden, **Leon Fleisher**, pianist, gave a recital recently for 150 inmates of the Alderson Federal Penitentiary for Women, in West Virginia. Of the members of his audience, Mr. Fleisher was particularly impressed by one inmate, serving a term for espionage, who, he reports, "spoke knowingly of everything in music from Bach appoggiaturas to Stravinsky. . . . A program of works by contemporary American composers was given by **Hilda Ohlin**, soprano, on Nov. 29, when she appeared with the Orchestra of the Société Triptyque in Paris, during her current European tour. . . . Also making a European tour are **Earl Wild**, pianist, and **Chauncey Kelley**, conductor. . . . **Andor Foldes**, pianist, has recently returned from Europe, where he played twelve concerts, to begin his fall and winter tour of this country.

The first American performance of **Bohuslav Martinu's** Concerto da Camera for Violin, String Orchestra, Tympani, and Piano will be given by **Louis Kaufman**, when he appears as soloist with the Nies-Berger Chamber Orchestra at Town Hall on Feb. 18. . . . **Marilyn Cotlow**, coloratura soprano, was the soloist at the first concert this season of the Connecticut Symphony. . . . Making entrances on a white horse, **Frances Leherts**, contralto, recently appeared at the Radio City Music Hall for three weeks. She replaced **Edwina Eustis**, who was ill. . . . **Mr. and Mrs. Harry K. McWilliams** became the parents of a baby girl on Nov. 6. Mr. McWilliams is Public Relations Director for the Cincinnati Summer Opera, and Mrs. McWilliams, as Rosa Di Giulio, has sung with the Chicago and Cincinnati Opera companies.

Emma Lucy Gates Bowen, soprano, was honored with a testimonial concert at Salt Lake City on Oct. 25. A festival chorus and members of the Utah State Symphony gave a program that included the Bach Magnificat, in which as Lucy Gates, she made her European debut in 1900.

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What They Read 20 Years Ago

MUSICAL AMERICA for December, 1928



IN THE AMERICAN PREMIERE
OF RESPIGHI'S SUNKEN BELL
AT THE METROPOLITAN, NOV. 24



Above, Nickelmann, the Old Man of the Well, portrayed by Giuseppe de Luca

Right: Elisabeth Rethberg as Rautendelein and Giovanni Martinelli as Heinrich

— 1928 —

Season's Oddest

Probably the most unusual concert the season is likely to produce was Serge Koussevitzky's adventure with his old love, the contrabass, in Carnegie Hall. Musically it was a feast without as much as a scrap of red meat; merely a tasteless lot of old and pretty musty hors d'oeuvres.

— 1928 —

Three Kings to a Full House

Montemezzi's *L'Amore dei Tre Re* opened the Metropolitan season, with a cast including Rosa Ponselle as Fiora, Giuseppe Danise as Manfredo, Giovanni Martinelli as Avito, and Ezio Pinza as Archibaldo.

— 1928 —

Happy Birthday

Honors have been heaped on Frank Van Der Stucken at his 70th birthday party in Cincinnati. Among the illustrious names on the birthday committee were George Chadwick, Arthur Foote, Frederick Converse, Elizabeth Sprague Coolidge, Mrs. Edward MacDowell, Frederick Stock and Rubin Goldmark.

— 1928 —

Who Said It Was?

The revival of *Don Carlos* in Berlin after fifteen years is a proof that the Verdi renaissance in Germany is not a passing fad.

— 1928 —

As Poignantly Missed as Ever

The death of Oscar G. Sonneck, former head of the Library of Congress Music Division, distinguished musicologist and editor, removed a remarkable and well loved figure from the musical scene.

— 1928 —

Variety Spices a Pianist's Life

Vladimir Horowitz was taken to a Boston piano house to decide which of two instruments he preferred to play. He crashed out a chord on one. Then he crashed out a chord on the other. He skinned up the keys on one and down them on the other. "I'll take both of them," he decided, "one will be good for the first half of my concert, the other for the second half." So two pianos went to Symphony Hall and between groups he changed pianos as casually as an operatic tenor switches his costumes.

— 1928 —

Was the Scheme Dropped?

As an innovation, a Chicago conservatory is setting up examinations for prospective orchestra conductors.

More Orchestras Inaugurate Seasons

Cincinnati Symphony Begins 54th Year

CINCINNATI.—The Cincinnati Symphony opened its 54th season with a pair of concerts on Oct. 15 and 16 at Music Hall. Thor Johnson conducted a program consisting of Don Gillis's reorchestration of the Harty arrangement of Handel's Concerto in D major for Horn and Orchestra, with Parvin Titus as soloist; Brahms' First Symphony; Samuel Barber's Adagio for String Orchestra; The Little Train from Caipira, from Villa-Lobos' Bachianas Brasileiras, No. 2; and Strauss' Rosenkavalier Suite. Despite shortcomings due to a state of flux inherent in the change to a new conductor, the orchestra responded well to Mr. Johnson's purposeful handling.

Cléo Elmo, mezzo-soprano, was the soloist in the second pair of concerts on Oct. 22 and 23. Miss Elmo sang Divinita Infernal, from Gluck's Alceste; Massenet's *Ne me refuse pas*, from Hérodiade, and the Letter Aria, from Werther; O Mio Fernando, from Donizetti's *Favorita*; the Card Scene, from Bizet's Carmen; and Tordinelli's Primavera. The orchestral selections were Beethoven's Prometheus Overture; Hugo Alfvén's Swedish Rhapsody, Midsummer Vigil; and Tchaikovsky's Fourth Symphony.

The third pair of concerts on Oct. 30 and 31 featured the first Cincinnati performance of Vaughan Williams' Job, A Masque for Dancing. William Kapell was the soloist in Rachmaninoff's Third Piano Concerto. Berlioz's Roman Carnival Overture opened the program.

MARY LEIGHTON

Portland Season Opened by Janssen

PORLAND, ORE.—Werner Janssen opened the second season of the Portland Symphony on Nov. 8, conducting Beethoven's Third Leonore Overture, Mahler's First Symphony, and the Ravel transcription of Moussorgsky's Pictures at an Exhibition. A complimentary pre-season concert was given on Oct. 31. A program of light music by Mendelssohn, Mozart, Wieniawski, Thomson, Strauss, and Chopin was performed with Tibor Zelig, concertmaster, and Harold Scheiner, first cellist, as soloists.

On Nov. 12, the orchestra presented the first concert in its series of popular concerts. An interesting novelty was the synchronization of the orchestra's rendition of Mendelssohn's *Fingal's Cave* Overture with a color film, photographed on the Oregon coast by Mr. Janssen. The program also included selections by Dvorak, Tchaikovsky, Khachaturian, Goldmark, and Grofé. Lea Pilti, Finnish soprano, and Robert Mills, baritone, were the soloists.

Connecticut Symphony Opens Third Season

BRIDGEPORT, CONN.—The Connecticut Symphony opened its third season with a concert on Nov. 26, with Daniel Saidenberg, founder and musical director, conducting. Mr. Saidenberg will conduct five of the orchestra's six concerts during the 1948-49 season. Soloists will be Ellen Ballou, pianist; Marilyn Cotlow, soprano; Loretta and Murray Dranoff, duo-pianists; and Frances Magnes, violinist. A series of six student concerts is also planned.

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Thor Johnson

Antal Dorati

Dallas Symphony Led by Dorati

DALLAS.—The Dallas Symphony opened its season of fifteen subscription concerts on Oct. 31 at Fair Park Auditorium. For this first concert, Antal Dorati conducted Werner's Transcription of Bach's Toccata in C major; Beethoven's Eighth Symphony; and Brahms' First Symphony.

The second subscription concert on Nov. 7 presented Samson François as soloist in Ravel's Concerto for Piano and Orchestra. The program also included Weber's Overture to Der Freischütz, Schumann's Third Symphony, and Respighi's The Pines of Rome.

On Nov. 14, Mr. Dorati conducted Haydn's Symphony No. 102, in B flat major, and Hindemith's Symphonic Metamorphosis of Themes of Maria von Weber. Joseph Szigeti was soloist in two violin concertos—Prokofieff's No. 1, in D major, and Mozart's No. 3, in G major, K. 216.

In addition to the subscription concerts, the orchestra has scheduled ten youth programs, four festival programs, four special concerts, and over forty programs in other cities. The festival programs will be devoted to selected composers as follows: Debussy, Dec. 1; Gershwin, Dec. 15; Mozart, Feb. 23; Tchaikovsky, March 9. The special concerts will be built around guest soloists, beginning on Nov. 23 with Lauritz Melchior in an all-Wagner program.

MABEL CRANFILL

Buffalo Philharmonic In Twelfth Active Year

BUFFALO.—The Buffalo Philharmonic, William Steinberg, conductor, opened its season on Nov. 16, before a capacity audience in Kleinhans Music Hall. The program opened with Handel's Concerto Grosso No. 21, in D minor, with Mr. Steinberg conducting from the piano. Wagner's Overture to Tannhäuser, Debussy's La Mer, and Beethoven's Eighth Symphony completed the concert.

Before the opening of the regular season, the orchestra had played two Pop concerts under the leadership of Alphonso D'Arteaga, on Nov. 5 and 12. The first was devoted to Latin-American music, and the second was a Jerome Kern-Rodgers and Hammerstein program.

Leonard Bernstein will appear as guest conductor on Jan. 18, when Mr. Steinberg will be guest conductor of the San Francisco Symphony.

Philadelphia Orchestra Gives All-Russian Program

PHILADELPHIA.—The Philadelphia Orchestra resumed its Academy of Music series, after participating in the Worcester festival, with a pair of all-Russian concerts on Nov. 5 and 6. Eugene Ormandy conducted Tchaikovsky's Serenade in C for Strings; Rimsky-Korsakoff's Scheherezade, with Alexander Hilsberg playing the solo violin part; and Shostakovich's Ninth Symphony, in its first performance by this orchestra. W. E. S.

Reiner Leads Opening Minneapolis Concerts

MINNEAPOLIS.—Chosen to lead the Minneapolis Symphony for the first four weeks of the winter season, Fritz Reiner made his debut as guest conductor on Oct. 22 in Northrop Auditorium with a popular program, consisting of Weber's Euryanthe Overture, Strauss' Don Juan, Ravel's Second Daphnis and Chloe Suite, and Tchaikovsky's Fourth Symphony.

Mr. Reiner's second program on Oct. 30 was an all-Wagner one, with Astrid Varnay, soprano, and Emery Darcy, tenor, as soloists. The orchestra played the Preludes to Die Meistersinger and the third act of Lohengrin, and the Ride of the Valkyries. Miss Varnay sang the Prelude and Liebestod from Tristan and Isolde, and, with Mr. Darcy, extended excerpts from Lohengrin and Siegfried.

At the third program on Nov. 5, Strauss' Ein Heldenleben received its first Minneapolis presentation in eleven years. Seymour Lipkin, pianist and winner of the Rachmaninoff Fund contest, was the soloist in Beethoven's Emperor Concerto. The Berlioz Overture to Beatrice and Benedict opened the program.

The Twilight Concert series opened on Oct. 24, with Mr. Reiner conducting, and Suzanne Cargill as piano soloist. The orchestra played Brahms' Academic Festival Overture, Mozart's Symphony No. 40 in G minor, and Stravinsky's Fire Bird Suite, and accompanied Miss Cargill in Mendelssohn's Capriccio Brillante.

Yves Chardon, associate conductor of the orchestra, conducted the second Twilight Concert. Berl Senofsky, violinist, and his wife, Shirley Trepel, cellist, appeared for the first time jointly in concert, playing the Brahms Double Concerto with the orchestra, which was also heard in Mozart's Overture to Così Fan Tutte, and Schubert's Eighth Symphony.

On Oct. 27, the University Artists Course presented Charles Munch and the Orchestre National of France. The program included Berlioz's Le Corsaire Overture, Honegger's Symphonie Liturgique, Ravel's Le Tombeau de Couperin, Roussel's Bacchus and Ariane Suite, and Piston's Toccata. ARNOLD ROSENBERG

Sir Ernest MacMillan Conducts in Toronto

TORONTO, ONT.—The Toronto Symphony opened its subscription season with concerts at Massey Hall on Oct. 26 and 27 with Sir Ernest MacMillan conducting. Geza de Kresz was the soloist in Mozart's Violin Concerto in D major, K. 218, and the program also included Copland's Appalachian Spring. The orchestra also presented three Pops Concerts on Oct. 22, Oct. 29, and Nov. 5. Paul Scherman, the assistant conductor, led the first two programs, and Sir Ernest the last. Featured artists were Pierrette Alarie, soprano; Neil Chotem, pianist; and the Leslie Bell Singers.

Miklos Gafni, tenor, opened the Eaton Auditorium concerts with a recital on Oct. 14. He sang a program including Stradella's Pieta Signore and Il Lamento di Federico from Cilea's L'Arlesiana, with Leo Barkin accompanying. Hazel Scott, pianist, was heard on Oct. 21. On Oct. 28, Mischa Elman, violinist, played a program consisting of the Handel-Gevaert Sonata in A major, Brahms' Sonata No. 1 in G major, Bach's Partita No. 1 in B minor, and Paganini's Caprice No. 24. Wolfgang Rosé accompanied. R. H. ROBERTS



Werner Janssen Sir Ernest MacMillan

Detroit Symphony Has New Members

DETROIT.—The Symphony's 35th season opened with a pair of subscription concerts on Oct. 28 and 29 at the Music Hall. A number of younger players have joined the orchestra since last year, particularly in the string sections. Under Karl Krueger, the regular conductor, the orchestra gave a spotty performance of Beethoven's Egmont Overture and a shrill one of his Seventh Symphony, indicating that the new members had not been as yet fully assimilated. Works by Debussy and Tchaikovsky, rather better played, completed the program.

By the following week, a better rapport had been established, and Mr. Krueger conducted a splendid performance of Brahms' Second Symphony. Pierre Fournier brought great tonal beauty to the Lalo D major Cello Concerto. The program began with a work new to Detroit, Robert Russell Bennett's Classic Serenade for Strings.

An organization composed of 28 Detroit Symphony musicians, Sydney Baron's Little Symphony, appeared in Music Hall on Oct. 21, with Gladys Swarthout, mezzo-soprano, as soloist. The orchestra played K. P. E. Bach's Concerto in D major and Schubert's Fifth Symphony and accompanied Miss Swarthout in music from Handel's Rodelinda and Mozart's Marriage of Figaro, two French mountain songs, and some American ballads.

At a Detroit Pops concert on Oct. 30 in Music Hall, Beethoven's First Piano Concerto was performed in lackluster fashion by Frank Murch, Detroit pianist. A work by a Detroit teacher, Lucy Challis, was included in the program conducted by Valter Poole.

Among the visiting orchestras heard was the Orchestre National of France, Charles Munch conducting, on Oct. 23 in Music Hall. The program included Berlioz's Corsair Overture; Debussy's Iberia; Roussel's Bacchus and Ariane Suite; Ravel's Le Tombeau de Couperin, and Second Suite from Daphnis and Chloe; and Walter Piston's Toccata.

LEONARD DARBY

Fritz Mahler Begins Second Year in Erie

ERIE, PA.—The Erie Philharmonic opened its second season under the direction of Fritz Mahler on Oct. 26, with a program that included the first performance in America of Alban Berg's Seven Early Songs, with Suzanne Stein as soloist. Music by Bach and Beethoven, and Robert Russell Bennett's arrangement of themes from Gershwin's Porgy and Bess completed the list. Future programs will include first performances of William Walton's Music for Children, Robert Ward's Concertmusic, and Kodaly's Theatre Overture; and works by Robert Russell Bennett, William Schuman, Schönberg, Copland, and Villa-Lobos. Performances of Gustav Mahler's Second Symphony and Beethoven's Ninth Symphony will be given. Soloists to appear with the orchestra will include Jascha Heifetz, Gregor Piatigorsky, Helen Traubel, and Ella Goldstein.

New Haven Group Launches Its Season

Richard Donovan, Hugo Kortschak Share Conducting Duties in Opening Concerts

NEW HAVEN.—The concert season officially opened here with the first concert of the New Haven Symphony Series on Oct. 5 in Woolsey Hall at Yale University. Guiomar Novaes, who had been scheduled as soloist in Beethoven's Emperor Concerto until illness caused her to cancel her North American tour, was replaced by Beveridge Webster, who had appeared here in last year's series. The performance was conducted by Richard Donovan, one of the two regular conductors of the New Haven Symphony. The balance of the program was made up of Haydn's Symphony No. 104, in D major; Berlioz's Roman Carnival Overture; and Samuel Barber's first Essay for Orchestra.

The second New Haven Symphony concert presented Szymon Goldberg in a dynamic performance of the Brahms Violin Concerto. The other regular conductor of the orchestra, Hugo Kortschak, conducted this program, which included the Triptych for String Orchestra, by Alexandre Tansman, and Strauss' Death and Transfiguration.

Other soloists to be heard in the current series include Tossy Spivakovsky, violinist, Jan. 5; William Primrose, violist, and Quincy Porter, guest conductor, Jan. 25; and Bruce Simeons, pianist, March 29. Mr. Porter will conduct his own Concerto for Viola and Orchestra, with Mr. Primrose as soloist.

The Woolsey Hall Series began on Oct. 26 with a recital by Helen Traubel, soprano. Although this was the first regular program of the series, the Orchestre National de France, conducted by Charles Munch, had played a concert here on Oct. 15, under the auspices of Yale University.

In addition to two concerts by the Boston Symphony Orchestra, both conducted by Serge Koussevitzky, there will be four recitals in this series: Maryla Jonas, pianist, Dec. 7; Vladimir Horowitz, pianist, Jan. 11; Licia Albanese, soprano, and Charles Kullman, tenor, Feb. 8; Jascha Heifetz, violinist, Feb. 23.

New Haven's musical activities naturally revolve around Yale University, which, in addition to sponsoring the two major concert series and a chamber music series each season, also provides Woolsey and Sprague Halls, where the programs are given. The first chamber music concert was given by the Juilliard String Quartet, in Sprague Hall on Oct. 19. The Budapest String Quartet; John Langstaff, baritone; a Yale faculty group; and André de Ribaupierre, violinist, will appear in the four remaining events.

GORDON E. ARMSTRONG

Krasner Chamber Group Opens Minneapolis Season

MINNEAPOLIS.—The 1948-49 season was opened on Oct. 3 at the Minneapolis Institute of Arts with a Schubert Commemoration Concert by the Krasner Chamber Music Ensemble. The program consisted of the Octet in F major and the Quartet-Satz in C minor. Members of the ensemble for this concert were Louis Krasner and Adrienne Galimir, violins; Vincent Mauricci, viola; Jess Meltzer, cello; Ray Fitch, bass; Walter Thalin, clarinet; Waldemar Linder, horn; and William Santucci, bassoon.

The University Artists Course began its season on Oct. 11 at Northrop Auditorium with a recital by Ebe Stignani, contralto. Miss Stignani's program consisted entirely of songs and arias by Italian composers or pieces written in the Italian style.

A. R.

Bernstein Conducts Israel Philharmonic

Leads Opening Concerts of Season in Tel Aviv—Also Appears As Soloist with Orchestra

TEL AVIV.—The Israel Philharmonic, formerly the Palestine Philharmonic, has successfully begun its 1948-49 season. All eleven concerts in its subscription series, each concert being presented five times in Tel Aviv alone, are already sold out.

Leonard Bernstein, who will serve as guest conductor until December when Nicolai Malko will take over, began the subscription series with an all-Beethoven concert, consisting of the Third Leonore Overture, the First Piano Concerto, and the Seventh Symphony. The Concerto, in which Mr. Bernstein was also the soloist, was the first opportunity that Israeli audiences have had to hear him as a pianist, although his conducting was known from his visit last year.

The first special concert of the season was made up, with the exception of Brahms' Fourth Symphony, of works by American composers—Gershwin's Rhapsody in Blue, Barber's Adagio for Strings, and Mr. Bernstein's own Fancy Free. The conductor was the soloist in the Gershwin work. Despite the extreme familiarity of the Rhapsody in Blue, Mr. Bernstein revitalized the music by his romantic, almost lyrical interpretation. This concert was repeated four times to full houses.

At the second subscription concert,



Hans H. Pinn

Leonard Bernstein relaxes with his secretary, Helen Coates, in Israel

Mr. Bernstein was again both conductor and soloist, this time in a Mozart piano concerto. The first Palestine performance of Copland's Third Symphony and Ravel's La Valse completed the program.

This writer asked Mr. Bernstein how he had the strength to carry out such a strenuous schedule—forty concerts in sixty days (including six different programs), about twenty rehearsals, special concerts, extra concerts, and trips to Haifa, Jerusalem, Rehovoth, and other cities.

He replied, "I suppose it is a com-

bination of the great intelligence and responsiveness of this orchestra plus the superhuman will that characterizes all Israeli activity that gives me the strength. It's a wonderful feeling to be working in an atmosphere where you feel needed rather than simply carrying out professional duties. For example, extra functions like playing for wounded soldiers in hospitals or for a brigade on a lonely height outside Jerusalem become a source of strength rather than a drain upon it."

Tel Avivians are also enjoying once more the chamber music concerts given at the Tel Aviv Museum. The first concert of the season, given by the Israel String Quartet, consisted of a new work, Ernst Toch's Divertimento for Violin and Viola, and quartets by Haydn and Brahms.

SELMA S. HOLZMAN

Philadelphia Orchestra Gives Harrisburg Concert

HARRISBURG, Pa.—On Nov. 2 Eugene Ormandy and the Philadelphia Orchestra gave the first of two scheduled concerts at the Forum, playing Glinka's Russian and Ludmilla Overture, Tchaikovsky's Fourth Symphony, and Rimsky-Korsakoff's Scheherazade. On Oct. 19, Robert Merrill, baritone, and the RCA Victor Orchestra and Chorus opened the series of concerts sponsored by the Wednesday Club Civic Music Association. Mr. Merrill sang Schubert's Ave Maria; the Toreador Song, from Bizet's Carmen; and two spirituals.

D. McC.

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RECITALS

(Continued from page 10)

bility of conception, and beauty of phrase.

Mr. Bernac is a born aristocrat among lieder singers. His voice was not impressive, in terms of decibels, and it revealed the tax of time in its thin quality and lack of force and flexibility in climaxes. Yet one scarcely thought of these limitations, so penetrating was his artistry. His exquisite phrasing and tone coloring in Schubert's *Nacht und Träume* were unforgettable; and he built *Der Doppelgänger* (in which he resorted frankly to the art of the *diseur*) to a terrifying climax.

The Poulenc song cycles on this program were a happy choice, for they represented two very different aspects of the composer's creative personality. The Eluard poems of *Tel jour, telle nuit* are symbolic in form and surrealistic in content. They require musical settings of the greatest epigrammatic force, and that is exactly how Mr. Poulenc has treated them. *Une ruine coquille vide* conveys a sense of desolation in two or three wisps of sound; and *Une roulette couverte en tuiles* is as startling as a storm bursting through a door, playing havoc with a carefully sheltered room. In all of these songs, as in the Schubert, Mr. Bernac's dictation was perfect. Even in soaring phrases which his voice could not carry, one never lost the words, or the emotional line.

The Chansons villageoises are masterpieces of the commonplace. In his ability to give a twist to a cliché of harmony or melody, and make it as fresh as ever, Mr. Poulenc is as adept in his way as Mozart was. Needless to say, the encores were plentiful and they were Poulenc.

R. S.

Bernhard Weiser, Pianist
Town Hall, Nov. 9, 3:00

Mr. Weiser's thoroughly reliable technique did justice to every one of the six sonatas his extremely ambitious program contained. He played the final movement of the Mozart F major Sonata, K. 332, and the scherzo of the Chopin B minor Sonata with particular brilliance. In Prokofieff's Sonata Op. 28, he surpassed himself with a performance of lightning clarity.

The Prokofieff had the enormous benefit, moreover, of sound musical instinct from start to finish. But his playing of this work was an achievement Mr. Weiser never duplicated. He raced through the Vivace of the Copland Sonata with superficial results, but genuine feeling distinguished the first and last movements. To the Chopin work he brought a cumulative sweep, the dramatic effect of which was little diminished by the unwarranted liberties he sometimes took with the markings of the score. In the Mozart, he held the line of the Adagio clearly in view at all times, though he did not resist occasional distorting rubatos in the first movement. He was ill at ease, however, in earlier sonatas by K.P.E. Bach (in B



Bernhard Weiser Alexander Brailowsky



Pierre Bernac and Francis Poulenc

flat major) and Johann Schobert (in A minor). Nevertheless, his performances added up to a stimulating recital, successful in spite of occasional rough spots.

A. B.

Alexander Brailowsky, Pianist
Carnegie Hall, Nov. 9

The brilliance and élan of Mr. Brailowsky's playing were most fully revealed in Debussy's *Poissons d'Or* and *Toccata*, and in Liszt's *Jeux d'eau de la Villa d'Este*, on the second half of his program. In these pieces, he threw off the nervous tension which had hampered him earlier, and worked wonders of color and dynamic contrast.

There was much to admire in his interpretations of the Chopin Preludes. Each of the twenty-four was treated with consummate care for structural detail and emotional unity, yet all of them were interrelated. Not often does one hear the melody of the E flat major Prelude so seraphically sung, or the swirling accompaniment figures of the F sharp minor Prelude so masterfully subdued.

The performance of Bach's Italian Concerto, which opened the recital, was too rapid, too glib, and too weak in rhythmic accents to evoke the majesty of the music. And Mr. Brailowsky missed something of the inwardness and architectural grandeur of Schumann's C major Fantasy, although he played the march and epilogue very eloquently. But in the Chopin and in the succeeding works, he was completely in the vein.

R. S.

Aksel Schiotz, Tenor
Town Hall, Nov. 10

Mr. Schiotz devoted the second of his series of three recitals, sponsored by the Town Hall Music Committee, to Schubert's *Die Schöne Müllerin*, with an introductory group comprising *Ganymed*, *Du Bist Die Ruh*, and *Erlkönig*. With all respect and sympathy for his courage in overcoming physical handicaps, it must be reported that his performances at this concert bore out the impressions of his debut reported in the Nov. 15 issue of *MUSICAL AMERICA*. His interpretations were sentimental, pale, and colorless, so that all of the songs sounded more or less alike. And for such works as *Erlkönig* and *Am Feierabend*, Mr. Schiotz could not muster enough voice to give more than a ghost of an impression of their dramatic vigor. George Reeves managed to file down the accompaniments to the scale of the singing without sacrificing their emotional intensity, something which only a superlative pianist could do.

R. S.

Busch Quartet
Town Hall, Nov. 12

At the second of its subscription series of concerts, the Busch Quartet played Brahms' Quartet in C minor,

Op. 51, No. 1; Mendelssohn's Capriccio; and the first of Beethoven's Rasumovsky Quartets, in F, Op. 59. It is no secret that the first and last movements of the Brahms Quartet are dreaded by chamber musicians because they demand an orchestral grandeur of style. Mr. Busch managed to unify them and give them their rightful proportions. Once a tempo was established, he never relinquished it, and by linking the phrases, he avoided the sense of fragmentation one so often feels in these movements. Only in the Allegretto movement was the tempo too deliberate, though it was eloquently played.

The Mendelssohn Capriccio was a tour de force, and its contrapuntal detail was not obscured, in spite of the headlong speed at which the quartet played it. In the Rasumovsky quartet, the second violin and viola were sometimes overshadowed by the first violin and cello, in an occasionally rough, but noble and emotionally communicative performance.

R. S.

Ann Bomar, Mezzo-Soprano (Debut)
Town Hall, Nov. 12, 2:30

Miss Bomar showed much promise on this occasion. This was the young soprano's first New York recital, and, though some of the more complex emotions did not seem to be within her present capacities, she approached the music with a disarming directness that told admirably when the music suited her. She missed, in Poulenc's cycle, *Fiançailles pour Rire*, the subtle shades of feeling, but she struck through to the core of the Mahlerian *Weltschmerz*, in the *Lieder eines Fahrenden Gesellen*, with memorable results. Striking, too, were her performances of Wolf's *Herr, was tragt der Boden hier*, and *Nachtzauber*. The program also included arias by Gluck and Spontini. Miss Bomar is personable, and makes a charming figure on the stage. Her voice is dark, rich, and of ample dimensions; its quality in the middle and low registers was especially lovely. On the other hand, there was a disaffecting throatiness in her rather metallic high notes, and a slight waver crept into sustained tones. Moreover, her diction was hardly better than adequate. Coenraad V. Bos was the capable accompanist.

A. B.

Pierre Fournier, Cellist (Debut)
Town Hall, Nov. 13, 2:30

It did not take Mr. Fournier very long to prove that he is a distinguished musician, and by the time he had completed his program it was obvious that he is one of the finest cellists now before the public. Like Pablo Casals and the late Emanuel Feuermann, he never scooped or allowed the cello tone to become opaque. His bowing was a miracle of smoothness and ease in cantilena, and just as impeccable in saltando passages. And he managed, as other master cellists do, to achieve the brilliance and ductility of the violin without sacrificing the



Ann Bomar

Pierre Fournier

more forceful character of the cello. Yet one was never conscious of the technical power of his playing for its own sake, so penetrating were his interpretations.

The first work of the afternoon, an arrangement of the Bach chorale, *Nun Kommt der Heiden Heiland*, offered an illustration of Mr. Fournier's depth as a musician. Nine cellists out of ten would have made it little more than a display piece for their singing tone and elegance of phrasing. But he went beyond those qualities, and played it with an inwardness which preserved its character as religious music. Equally noble was his conception of Bach's Suite No. 6 in D major, for cello alone. The unerring sense of rhythmic accent and architectural grandeur of his interpretation made the work the exciting experience it should be, instead of the cruel bore it can so easily become in the hands of a superficial musician.

In his playing of Brahms' Sonata No. 2, in F major, there was not a trace of that frantic sawing and groaning in the depths, to which this music is fatally susceptible. The whole piece sang beautifully, and Mr. Fournier worked marvels of color with the pizzicato passages in the adagio. At any speed, he can pluck the strings with a full, resonant tone of any shade or volume that he wishes. His performance of Debussy's Cello Sonata was equally remarkable. Here again, emotional subtlety and uncanny technical skill went hand in hand.

The edition of the Sonata by Locatelli which followed was embellished with some anachronistic 19th-century touches, but he played it superbly and made even the chromatic scale which ended one movement sound dignified. Paganini's Variations on One String was the final demonstration of wizardry. In this work, also, Mr. Fournier's sensitive taste was as notable as his virtuosity.

George Reeves was the pianist, and apart from an excess of restraint in the Brahms Sonata, his playing was wholly admirable.

R. S.

Yvonne Lefébure, Pianist (Debut)
Town Hall, Nov. 14, 3:00

A pianist of considerable reputation in her native France, Mme. Lefébure made her first appearance in the United States under the official aus-

(Continued on page 20)



The Busch Quartet

Washington Mozart Festival Concluded

Other Chamber Concerts Give Hearings to New as Well as Standard Compositions

WASHINGTON.—The Mozart Festival at the National Gallery presented the fourth program in its series when Lonnie Epstein, pianist, played on Oct. 17. Her readings were authoritative and showed her comprehension of the Mozartean style. The festival concluded with programs devoted to orchestral and vocal works. Richard Bales conducted the Gallery Orchestra on Oct. 24, when Margaret Barnwell, soprano, appeared as soloist in the Motet, K. 165. The resident Mozart Trio—Therese Nye, soprano; John Yard, baritone; and Joseph Collins, baritone—sang duets and trios on Oct. 31.

The Budapest String Quartet terminated its brief fall season in the Library of Congress, playing duplicate programs on Oct. 21 and 22. The quartet was assisted by Milton Katims, violinist, in three Quintets—Mozart's G minor, K. 516, Beethoven's C major, and Brahms' G major. The Albeneri Trio played an all-Schubert program on Oct. 29. They were followed, on Oct. 30, by the Berkshire Quartet, with Erich Itor Kahn playing the world premiere of Ross Lee Finney's Piano Quartet. The London String Quartet appeared on Nov. 5, in a program that included Haydn's Quartet Op. 76, No. 2, Dohnanyi's Quartet, and Beethoven's A minor Quartet.

Stanley Weiner, violinist, and Shura Dvorine, pianist, introduced Robert Kurka's Violin and Piano Sonata, at the Phillips Gallery on Oct. 18. The Beethoven Kreutzer Sonata and the Grieg C minor Sonata framed the new work. Mr. Kurka's idiom was beyond assimilation in a single hearing.

Erno Balogh, pianist, opened the Howard University series on Nov. 4, appearing here for the first time. Claudette Sorel, young pianist protégé of the late Olga Samaroff-Stokowski, was greeted enthusiastically when she played at the Washington Club on Nov. 1. Marcel Dupré gave an organ recital in the first Congregational Church, Oct. 28.

Patrice Munsel sang in Constitution Hall on Oct. 31; she seemed to give more attention to vocal matters and less to tricks of stage deportment than she did last year. John Yard, Washington baritone, sang at the Phillips gallery on Oct. 25.

The first performance of Jean Slater Appel's A Short Mass was sung by the choir of the National Presbyterian Church on Nov. 7.

Libby Holman, folk singer, and Gerald Cook, pianist, appeared at Pierce Hall on Oct. 27 and 28.

THEODORE SCHAEFER

Baccaloni, Browning In Dallas Recitals

DALLAS.—Salvatore Baccaloni, bass, gave the first Dallas Civic recital on Nov. 4 at McFarlin Memorial Auditorium. His program consisted almost entirely of operatic area—from Per golesi's La Serva Padrona, Donizetti's L'Elisir d'Amore, Moussorgsky's Boris Godounoff, Verdi's Falstaff, and Mozart's Don Giovanni. Serenades by Tanara and Bussi-Pecchia completed the program. Tibor Kozma was the accompanist.

The music committee of the Dallas Woman's Club sponsored Lucille Browning's recital on Nov. 10 at the Woman's Club Lounge. The soprano sang a program that included Adeiu Forets, from Tchaikovsky. Jeanne D'Arc; Wolf's Kennst du das Land; O Mio Fernando, from Donizetti's La Favorita; Bainbridge-Crist's Chinese Mother Goose Rhymes; Rachmaninoff's Floods of Spring; and songs by Schumann, Faure, Chausson, Georges Burleigh, and Molloy.

MABEL CRANFILL

New Work Done by Louisville Symphony

Cuatro Madrigales Amatorios of Joaquin Rodrigo Offered; Sung by Marimi Del Pozo

LOUISVILLE, KY.—The Louisville Philharmonic opened its 1948-49 season in its new home, Columbia Auditorium, on Nov. 9. Under the baton of Robert Whitney, conductor, and the new management of John R. Woolford, the orchestra, which has been reduced to approximately fifty members, will present six pairs of concerts this season. Each pair of concerts will feature a newly commissioned work by an outstanding composer. Composers commissioned include Darius Milhaud, Virgil Thompson, Gian Francesco Malipiero, Roy Harris, and Claude Almand. All of these works, except that of Mr. Malipiero, will be conducted by their composers.

The opening concert presented the world premiere of Joaquin Rodrigo's Cuatro Madrigales Amatorios for Soprano and Orchestra, with Marimi Del Pozo as the soloist. Miss Del Pozo also sang the Mozart aria from Don Giovanni, Batti, Batti, and the Mad Scene from Donizetti's Lucia di Lammermoor. The orchestra played Bach's Toccata and Fugue, in a new transcription by Mr. Whitney; Elgar's Introduction and Allegro, Op. 47, for string quartet and orchestra; and Beethoven's Fifth Symphony.

The four love madrigals of Mr. Rodigigo exquisitely capture the subtle emotional terseness of the Andalusian folk song. The vocal line is simple, and projected with a dramatic forcefulness against a complex and piquant orchestral background. Miss Del Pozo's rendition of these songs was beautifully done, with a sensitive appreciation of the restrained excitement of the lyrics. In the Mozart aria, unfortunately, she failed to capture the coquetry as her singing was too mannered and too slow. Miss Del Pozo's excellent performance in the Mad Scene was marred by poor accompaniment, particularly a flute obbligato that was constantly off pitch.

Mr. Whitney's new transcription of the Toccata and Fugue was interesting (and exceptionally well played by the orchestra under his direction) but does not seem to capture the feeling or excitement of the possibly more free transcription made by Leopold Stokowski.

H. W. HAUSCHILD

Traubel Outstanding In Detroit Programs

DETROIT.—Outstanding among recitals given here thus far this season was that of Helen Traubel at the Masonic Temple, Oct. 14. Miss Traubel's excellent diction, intonation, and breath control made superior a program which included Isolde's Narrative from Wagner's Tristan und Isolde and a group of Richard Strauss songs.

Also at the Masonic Temple was the performance given by the First Piano Quartet on Oct. 18. Their program included the Brazileira from Milhaud's Scaramouche Suite, Virgil Thomson's Tenth Etude, and Bach's Concerto in D minor.

The Vienna Choir Boys, directed by Felix Molzer, made their first Detroit appearance in ten years on Nov. 1. The program consisted of Mozart's Bastien and Bastienne (done in costume), a group of folksongs, and music of Palestrina, Gallus, Brahms, Schubert, and Johann Strauss.

Other events of the season were a recital by Otis Ingelman, concertmaster of the Detroit Symphony, on Oct. 13, and performances by the Ballet Russe de Monte Carlo, Oct. 15 to 17.

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RECITALS

(Continued from page 18)

pieces of the French Cultural Relations Branch of the French Embassy. A distinguished gathering of musicians and friends of France was on hand to greet her at her Town Hall recital, and she was warmly received throughout the afternoon.

Yet it must be confessed that Mme. Lefébure is by no means the most interesting artist among the numerous European visitors who have introduced themselves to American audiences in the past few weeks. Her playing was something of an anomaly: nearly all the components of first-grade performance were present, but she did not amalgamate them into a satisfying whole. The fluency of her scale passages, the clarity and balance of her chords, and the roundness of her forte tone, on the technical side, were qualities many successful pianists might well envy. And as a musician, the tasteful delicacy of her approach to materials of a gentle order and the absence of rhetorical bravado in big passages were marks of equal merit.

But nothing she played proceeded in a single controlled line from start to finish. The Mozart Fantasia in D minor, K. 397, was full of charming incidents, but ended up a mere pastiche of snippets in a dozen different tempos. In the Bach-Liszt A minor Prelude and Fugue, the fugue subject was delightfully enunciated, but soon

became buried under a welter of secondary contrapuntal materials. Her playing of Beethoven's Sonata, Op. 110, revealed moments of charm, but by exception to the rule, it also contained downright mistakes, and passages of altogether bad, muddy, un-rhythmic articulation.

More might have been expected of the French works in the post-intermission half, but they, too, were disappointing. Better pedalling and a sharper ear for tonal nuance would have improved the three Debussy Images she chose—Reflets dans l'Eau, Hommage à Rameau, and Mouvement. Ravel's Le Tombeau de Couperin emerged with rushed tempos which obscured the dance-rhythm basis of several of the movements, and the final Toccata was an unbridled rush of noise. Only Faure's Nocturne, Op. 119, No. 13, and Barcarolle, Op. 70, No. 6, attained much of the evocative, poetic quality we had hoped for in her interpretation of the music of her own country.

C. S.

BENNO and SYLVIA RABINOF
Town Hall, Nov. 13, 5:30

At the second concert of their series devoted to Beethoven's Violin and Piano Sonatas, Mr. and Mrs. Rabinof played the Sonata in A major, Op. 30, No. 1; the Sonata in G major, Op. 96; the Sonata in A minor, Op. 23; and the Sonata in E flat major, Op. 12, No. 3. Their interpretations were finished and intelligent, though they missed something of the energy, contrapuntal tension, and subjective quality of these masterworks.

R. S.

New Friends of Music,
Town Hall, Nov. 14, 5:30

The Albeneri Trio, Louise Bernhardt, contralto, and Dika Newlin, pianist, were the soloists at this session of the New Friends of Music. Mozart's Piano Trio in B flat, K. 502, began the concert, and Brahms' Piano Trio in C, Op. 87, ended it. Between these Miss Bernhardt, accompanied by Miss Newlin, offered five of the Eight Songs, Op. 6, by Schönberg.

The Albeneri Trio has a new violinist in Giorgio Ciompi. To be candid, we have heard the organization play better, with more carefully balanced ensemble. Both of the string players sounded overbalanced by Erich Itor Kahn at the piano. Mr. Ciompi, though a good violinist, refused to amalgamate with his colleagues, and the cello tone of Benar Heifetz sounded thin and colorless, while even the admirable pianist, Mr. Kahn, overbore the strings of the piano.

The event of the day was Miss Bernhardt's beautiful delivery of Schönberg's superb songs. One of the features of this group was the extraordinary treatment of the piano parts—played without score—by Miss Newlin, who is the author of a memorable book, entitled Bruckner, Mahler, Schönberg.

H. F. P.

Rosalyn Tureck, Pianist
Town Hall, Nov. 17

Candidly, we have heard Rosalyn Tureck play Bach better than she did on this occasion. Granted that she dispatched a large part of her program intelligently and with vitality and technical address, there were other moments when certain features of her work were open to question. The very first numbers of her list, the six Little Preludes in C major and minor, D major and minor, and E major and minor, though the pianist performed them with clarity and exuberant rhythm, were marred, it seemed to this reviewer, by the hard, percussive touch Miss Tureck applied to them a great part of the time, and by a volume of tone scarcely consonant with pieces conceived for the sonorities of the cembalo. The more treasurable aspects of the player's talents came to the fore in two Inventions—the three part one in F minor and the familiar

minds, their program consisted largely of new, stimulating, and generally excellent works by contemporary composers.

Recognizing the sharp limitations of the existing literature, Gold and Fizdale have undertaken to increase the resources of their repertory—and, incidentally, the repertory of other duopianists—by persuading a variety of composers to write for them. The five names listed in their most recent program provide a measure of the young performers' discrimination, for every one of the five is a composer with meritorious things to say and with enough craftsmanship to write persuasively for the two-piano medium. One of the works, Paul Bowles' Concerto for Two Pianos, Winds, and Percussion, entailed the collaboration of Lukas Foss as conductor, and of five supplementary instrumentalists—Mitchell Miller, oboe; Harry Freistadt, trumpet; David Weber, clarinet; and Eldon Bailey and Robert Matson, percussionists. The other works were written for two pianos alone.

Mr. Bowles' piece gave the evening its most sensational note, through its exotic textures and rhythms. The four brief movements are enchanting in color, and constantly exciting in their use of insinuating rhythmic patterns derived from Africa, Latin America, and the jazz of the United States. Darius Milhaud's four-movement suite, Carnaval à la Nouvelle-Orléans, which concluded the program, also made use of local rhythms, though the materials were on the whole pale, and not the best. Mr. Milhaud has been capable of devising in the past. The three other new works were somewhat more discreet. Marcelle de Manziarly's Sonate, in three movements, is crystalline in form, lucid in texture, and altogether lovely melodically. Vittorio Rieti's amusing Suite Champêtre—consisting of three parts, Bourrée, Aria et Ecossaise, and Gigue—gives a sly and altogether modern glance back over the artifices of the baroque period. Germaine Tailleferre's Valse Lente is some of the best Satie anyone has written since Satie died.

The one classical episode in the evening was Mozart's Sonata in D major, K. 448, which the pianists approached with extraordinary unity of technique and spirit, inflecting its lyric passages with the rarest musicianliness, and fully capturing the blitheness of its allegros. This was playing of the first rank; but so, also, was their playing of the new music. Indeed, any composer, living or dead, is fortunate when his music is played with such selflessness and such understanding.

C. S.

Chester Barris, Pianist
Times Hall, Nov. 14

Chester Barris was making his second New York appearance on this occasion, having last played here ten

(Continued on page 22)



Rosalyn Tureck

Gold and Fizdale

two part one in F major—both of which Miss Tureck delivered with delightful transparency and animation of their contrapuntal texture.

Some of her best playing was achieved in the D minor Sonata, which Bach transcribed from his A minor Violin Sonata. The two slow movements—deeply meditative pages—were communicated in movingly expressive fashion, and the two allegros of the sonata had a tonic exhilaration. On the other hand, the G minor English Suite, which followed, achieved a performance which could best be described as equivocal. The Prelude, for example, was heavy and robust; the Allemande and the Courante, lucid and exquisite; the familiar Gavotte, quite arbitrary in its rhythms and phrasing, as well as wilful in its effects.

The very best work Miss Tureck accomplished was her playing of three Preludes and Fugues from the Well Tempered Clavier—those in E minor and C sharp minor from the first book, and that in F major from the second. In these were concentrated the best qualities of the artist's Bach playing—the poetry, symmetry, and enveloping rhythm.

In the Italian Concerto, however, which brought the program to a close, Miss Tureck's performance once again was strongly mannered and arbitrary. There are poetic overtones in the Andante that she scarcely captured, neither did she achieve the transparency or the rhythmic life of the first Allegro. As for the headlong pace of the Presto, it may be questioned just how many players are capable of sustaining its vertiginous tempo.

H. F. P.

Gold and Fizdale, Duo-Pianists
Town Hall, Nov. 14

The recital of Arthur Gold and Robert Fizdale was one of those gracious occasions which leaves the listener suffused with the warm glow of pleasant discovery. Since they are modest artists, their address to the audience was devoid of obvious showmanship or self-advertisement; since they are impeccable and sensitive players, their performances held the revelation of beauty for all who chose to seek it; since they have inquiring

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**Boston Recital Finds
Serkin in Top Form**

Chamber-Music Events Include
Programs by London Quartet
and Pinkham Ensemble

BOSTON.—Rudolf Serkin's recital at Symphony Hall on Nov. 7 found that energetic pianist at the top of his form. Mr. Serkin was eloquent and romantic; and though he did stamp his feet from time to time, there was little of the hard, forced tone and the over-pedalling which, on occasion, have marred his music-making. Bach's Italian Concerto was a model of articulation and style, as was Mozart's D major Rondo, K. 485. Beethoven's Appassionata Sonata was thunderous and epic, but not exaggerated. The other items were two of the Romances (B flat minor and F sharp major) from Schumann's Op. 28; Mendelssohn's Rondo Capriccioso, Op. 14 (which requires a degree of musical evangelism to project it); three of the Etudes from the second book by Debussy; and Chopin's A flat Ballade, and Tarantella, Op. 43.

Three chamber-music concerts are being given to aid the Radcliffe College Seventieth Anniversary Fund. The first, at Sanders Theatre in Cambridge on Nov. 7, presented a small ensemble, directed by Daniel Pinkham from the harpsichord, which also included Nancy Trickey, soprano; Eunice Alberts, contralto; Robert Brink and William Waterhouse, violinist; Eleftherios Eleftherakis, violist; and Hannah Sherman, cellist. The program contained works by Rosenmüller, Schütz, Vivaldi, Purcell, Monteverdi, and Rameau.

The London String Quartet returned to Boston for two programs, one at Harvard on Oct. 27, the other at Massachusetts Institute of Technology on Oct. 28. They played the three Rasoumovsky Quartets of Beethoven on both occasions.

On Nov. 4, Richard Moulton, pianist, gave his first public concert in many years. He had been praised when he made his debut at the age of thirteen. Now 35, Mr. Moulton displayed a virtuoso's technical equipment and an extraordinary sense of order and proportion in playing Bach's Chromatic Fantasy and Fugue; Beethoven's Appassionata Sonata; a Chopin group; a Szymanowski Etude; and Debussy's Voiles, and L'Isle Joyeuse.

Also on Nov. 4, the Boston soprano, Norma Farber, gave a recital at the Women's City Club, assisted by Irving Fine, pianist; Georges Moleux, double-bass; and the Boston String Quartet. The program consisted of Pinkham's Three Lyric Scenes (texts by W. H. Auden); Fauré's cycle, La Bonne Chanson (in the composer's second version); Hindemith's Gute Nacht; the Litanei and Entrückung, from Schönberg's String Quartet, Op. 10; and Arthur Shepherd's Triptych.

Other recent appearances have been those of Alec Templeton on Oct. 31, and Sven-Olof Sandberg, baritone, on Oct. 24.

CYRUS DURGIN

**Music Guidance Offers
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Music Guidance Service, Deby Kubel, president, and Leon Barzin, musical consultant, is offering a recording and critical service to students in all branches of the musical arts. This organization, with headquarters at the Dynamic Recording Studio, 37 W. 57th street, New York, makes available to students a critical evaluation of their talents by three newspaper critics—B. H. Haggin, of the New York *Herald Tribune*; Harold Schonberg, of the New York *Sun*; and Robert Hague, of the New York *Star*. The applicant makes two recordings, which are evaluated without knowledge of the performer's identity.

**Burgin Leads First
Program This Season**

Boston Symphony Associate
Conducts Poulenc Concerto in
Initial Appearance

BOSTON.—Richard Burgin, the estimable concertmaster and associate conductor of the Boston Symphony, brought forward one of his typically interesting programs at his first appearances of the season on the conductor's stand in Symphony Hall, Oct. 29 and 30. Or perhaps we ought to call it two-thirds interesting, since the opening piece was Brahms' Third Symphony which, now that it is growing older and older, "has sleeping pills stopped a block," as a colleague of this reviewer said. The interesting two-thirds were the Concerto for Organ, Tympani and Strings, by Francis Poulenc, and Hindemith's Symphonic Metamorphosis of Themes by Weber.

Poulenc's engaging work has had but one previous hearing here, at a concert in Cambridge some years ago. It is brisk, deft, logical and friendly, a better combination than usual of organ and string sonorities, all given added life by the timbre of the kettledrums. There are plenty of tunes, some reminiscent of Saint-Saëns. The excellent organist was E. Power Biggs. Hindemith's delightful working-up of obscure—and not very good—tunes by Weber is an example of what a first-rate musical mind can do with ordinary material. The work is light, and perhaps frivolous, but very good fun.

The week following, on Nov. 5 and 6, Serge Koussevitzky was back, conducting an all-Russian program consisting of Prokofieff's Fifth Symphony and Rachmaninoff's Third Piano Concerto. The Concerto, as Mr. Koussevitzky explained just before the performance, was revived in honor of the soloist, Vladimir Horowitz, who had made his Boston debut playing the same score, in March, 1928. Mr. Horowitz achieved a sensational triumph with this meandering work in 1928, and reproduced his success in 1948. The ovation was long and noisy. Prokofieff's Fifth Symphony, to my mind, is a masterpiece that will remain one of the great scores of our time.

CYRUS DURGIN

Concerts by Lecuona

Precede National Tour

Ernesto Lecuona gave a preview of his forthcoming first national tour in concerts at Carnegie Hall, Nov. 20; Constitution Hall, in Washington, D. C., Nov. 22; and the Academy of Music, in Philadelphia, Nov. 23. The program featured the first performances of a vocal version of Mr. Lecuona's Malaguena, with lyrics by Marian Banks and the composer; Marion Crespo, soprano, sang the solo part. Other works played included a tribute to George Gershwin, based on themes from his works, and a finale built around Mr. Lecuona's Granada.

Other artists who appeared included: Martha Perez, mezzo-soprano; René Castellar, tenor; Rosita Segovia, dancer; Carta and Cabiata, pianists; and Bola de Nieve, pianist-singer.

New York Musicians Club

Holds First Dinner of Season

The Musicians Club of New York, Frank La Forge, President, held its first dinner of the current season at the Hotel Plaza on Nov. 16. Mr. La Forge, Mrs. Herbert Witherspoon, and Robert Lawrence were among the speakers. The program included Carroll Glenn, violinist; Francine Falkon, contralto; and Eugene List, pianist.

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RECITALS

(Continued from page 20)

years ago. His program included Beethoven's F sharp minor Sonata; Schumann's Symphonic Studies; a Chopin group—the F minor Fantasy, two Mazurkas (Op. 63, No. 3, and Op. 59, No. 2), and two Etudes (Op. 25, No. 6, and the Revolutionary); Debussy's Two Arabesques; Medtner's Fairy Tale in B minor, Op. 20; and Liszt's La Campanella.

Mr. Barris played all of these works with solid technical competence and pleasant, if not particularly warm or brilliant, tone. His interpretations were soundly conventional and objective—so objective, in fact, that there was always the feeling that something was being done to a piece of music, rather than that something meaningful was transpiring. J. H., Jr.

Music by Isadore Freed

Times Hall, Nov. 17

This concert of Mr. Freed's music was sponsored by the Julius Hartt Musical Foundation, of Hartford, Conn., where the composer teaches in the Hartt Music School. It covered



Frances Magnes

Lorri Lail

fifteen years of creative activity, including the Third Quartet (1936); Passacaglia for Cello and Piano (1945); Piano Sonata (1933); Rhapsody for Viola and Piano (1939); Prelude, Canzonet and Caprice (1945) for piano; and Triptych for Violin, Viola, Cello and Piano (1943). The participating artists were the WQXR String Quartet, made up of Harry Glickman, Jack Braunstein, Hugo Fiorato and Harvey Shapiro; Leonard Rose, cellist; Leonard Seeber, pianist; Karen Tuttle, violist; and the composer, who accompanied Mr. Rose and Miss Tuttle, and played the piano part in the Triptych.

A whole evening of one man's music is always more helpful, in forming a conception of his style and creative personality, than a performance of a single work. Mr. Freed is an accomplished craftsman. Every piece on this program demonstrated his mastery of the techniques of composition. But as the concert progressed, one sensed certain limitations common to nearly all the works. The development of the material seldom seemed organic, but instead, intellectually contrived. Too much of the thematic material was alike and lacking in pregnant shape. And the composer tended to spin out persistent rhythmic patterns until they lost their original vigor.

It was interesting to observe Mr. Freed's gradual emancipation from the spell of Debussy, as revealed in his Third Quartet, and his development of a more dissonant and abstract style, in the Triptych. The Passacaglia and the Piano Sonata were two of the most attractive examples of his work.

R. S.

Frances Magnes, Violinist
Carnegie Hall, Nov. 17

The technical assurance and sturdy musicianship Frances Magnes has shown in the past were again evident in her first recital of the current season. Her program, both exacting and tasteful, consisted of four works of major stature, dispensing with the bits of triviality upon which many violinists depend, to advertise the brilliance of their execution. Three of the four pieces were classics—Bach's Sonata in G major, for violin and figured bass; Schubert's little played Fantaisie in C major, Op. 159; and Brahms' D minor Sonata. The fourth was a new work by the Hungarian-born composer, Tibor Serly, Sonata No. 2, in Modus Lascivus, for solo violin. The composer was on hand to acknowledge the applause of the audience. Throughout the evening (except, of course, in the unaccompanied Serly sonata) Erich Itor Kahn's sensitive and highly musical contributions at the piano were of the utmost importance to the success of the occasion.

Miss Magnes did not quite find her stride in the Bach sonata; her intonation was not always correct, and her vibrato had a way of not beginning until after the tone had been rather bleakly located without it. In its general outlines the music was adequately defined, but at times the violinist's essentially dramatic temperament led her away from a desirable straightforwardness of discourse.

The Schubert and Brahms works were another matter. The Schubert Fantaisie begins and ends in the composer's most poetic vein, and, except

for a desultory set of variations in the middle, sweeps urgently through a propulsive, if harmonically not very imaginative, development. Its play of moods stirred Miss Magnes to playing of impressive force, breadth of style, and tonal warmth. The Brahms sonata was equally persuasively delivered.

For a work that embodies a whole elaborate systematization of harmonic resources, Mr. Serly's sonata proved to be singularly slight in its basic materials. The "modus lascivus" in which it is written is none other than our old friend, the key of C major, wearing a disguise of medieval terminology. By dint of long analysis, Mr. Serly has come to the conclusion that there are seventy basic chords, and that they are all probably in C major. To the unregenerate ear of this reviewer, Mr. Serly seems to use only about seven of the seventy. Since none of the four movements has any polyphonic interest whatever, the broken chord figurations, double-stopped intervals and pizzicato thirds quickly become wearisome. It must be admitted, however, that the composer writes with immense skill for the instrument, and one can only regret that his idiomatic writing and industrious harmonic analysis do not lead to more arresting results.

C. S.

Lorri Lail, Mezzo-Soprano
Town Hall, Nov. 18

When the present reviewer heard the recordings which the Swedish mezzo-soprano, Lorri Lail, had made of songs by Wagner, Gluck, and Franz, he maintained that if these discs afforded a true reflection of her art American lovers of delicate and subtle lieder singing had an exceptional treat in store for them when Miss Lail arrived in this country. Knowing the differences, however, which can exist between the sound of recorded voices and actual vocal tones, this listener went to Miss Lail's first New York recital at Town Hall with a certain amount of trepidation.

To be sure, she offered none of the songs she had recorded, which seemed regrettable, since these lyrics gave the impression of being ideally suited to her gifts. Nevertheless, her program furnished an assortment of songs well designed to illuminate the various aspects of her style, vocal attributes, and interpretative features. This list began with Handel's Ah, mio schernto sei and Scarlatti's Se Florindo è fedele and continued with a Schubert group—Der Atlas, Der Wegweiser, Die Liebe hat gelogen, and Der Zwergh; a Wolf group—Auf eine Wanderung, In der Frühe, Der Freund and Der Musikant; and a Strauss group—Ruhe meine Seele and Die Georgine. An English group by Vaughan Williams, Butterworth and Barber prefaced three songs by Grieg and two by Rangström. Then, at the close, the singer offered a considerable list of encores, among them one of the extracts from her record album, the enchanting song of the character named Vertigo, Einem Bach der fliesst, from Gluck's The Pilgrims of Mecca.

The first impression Miss Lail's voice made on this listener was one of amazement. Accustomed to the suave, rather limited volume of the sounds familiar from the records, he experienced something of a shock in hearing tones of such size and resonance. But presently he began to recognize the hallmarks of the singing that has so delighted him in the album. The voice as such is a sumptuous organ, and one of Miss Lail's excelling qualities is that she never deviates an infinitesimal hairbreadth from the pitch. One can admire without reserve her cherishing treatment of detail and the beautiful and exquisitely tasteful manner in which she sustains a vocal line. Her singing has a priceless quality of artlessness and lovely simplicity.

(Continued on page 24)

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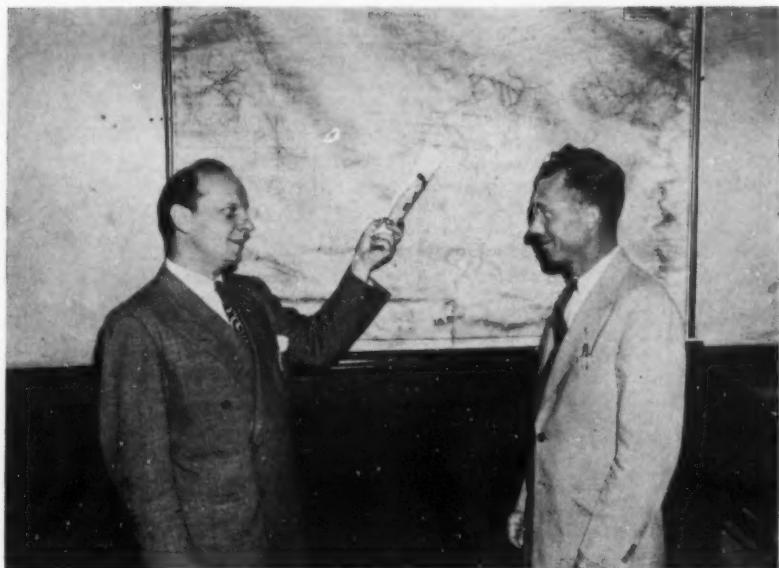
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GOLDOVSKY FINDS HIMSELF IN IOWA

Boris Goldovsky, pianist, who gave the initial concert of the season in Carroll, Iowa, points to the location of the town on a railroad map, while H. L. Hudson, president of the Midwest Iowa Civic Music Association, explains that, at the time of its organization two years ago, Carroll was the smallest city in the nation to support a successful Civic Music Association.

Goldovsky Group Presents *La Bohème*

New England Opera Theatre
Begins Third Year With Production in Boston Opera House

BOSTON.—The New England Opera Theatre has begun another season, with Boris Goldovsky as its guiding genius. Its third year opened with a performance of Puccini's *La Bohème* at the Boston Opera House, on Sunday afternoon, Oct. 31.

This was indeed opera with a difference, for Mr. Goldovsky's excellent principles were rigidly enforced. Let us restate them: Opera sung as clearly as possible in English; simply but dramatically staged; so thoroughly rehearsed that no prompter is necessary—or even tolerated; acted as a stage play would be acted, with no looking at the conductor for cues; devoid of cuts, as a rule; with the best singing and orchestral playing attainable.

With this company of modest resources but high effectiveness, these principles really work. Nancy Trickey, whose lyric voice is ideally suited to the lovely music of *Mimi*, was superb both as singer and actress. New to this company, David Lloyd made a personal triumph in the tenor role of Rudolph. He sang like a musician; he acted like an actor and not like a tenor; his voice was strong, resonant and had warmth of quality.

As Musetta, Margaret Codd Goldovsky, mezzo-soprano, acted splendidly. Her singing was less creditable for the tones were often wiry, and she scooped badly up to the two high notes of the waltz song. Matthew Lockhart as Colline, Robert Gay as Marcello; Robert Goss, as Schaunard, Ernest Eames as Benoit, and Sumner Crockett as Parpignol all merited approval. Mr. Goldovsky's conducting was a marvel of ease and authority.

C. D.

Breisach to Conduct Britten's *Lucretia*

Paul Breisach has been engaged to conduct the production of Benjamin Britten's *The Rape of Lucretia* that will open on Broadway on Dec. 29. The music drama, which has a book by Ronald Duncan, will be staged by Agnes de Mille. The producers are Marjorie and Sherman Ewing and Giovanni Cardelli. Kitty Carlisle will sing the title role.

Mr. Breisach conducted the first American performance of the work in June, 1947, in Chicago.

Stignani Appears In Chicago Recital

CHICAGO.—Ebe Stignani, mezzo-soprano, gave a recital at the Studebaker Theatre on Nov. 8 that made it clear why she is so popular in Europe. Opening with arias by Monteverdi, Sarti, and Vivaldi, Miss Stignani sang beautifully and effortlessly, and with a technique so finished that it never made itself obvious. She possesses a rich, vibrant voice, capable of the most subtle changes of quality. Songs by Mozart, Beethoven, Gluck, and others completed the program.

Another interesting voice recital was given the same evening in Kimball Hall. Inez Matthews, soprano, offered an attractive program. R. B.

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RECITALS

(Continued from page 22)
 which pervades everything she does. The little gestures of the hands and movements of the arms, often irritating mannerisms with other artists, are fully part of the simple naturalness which is a component of her delectable, affecting and, withal, so aristocratic art. This art has nothing flamboyant or smashing about it. It is a thing of mezzotints, of delicate pastel hues, of suave surfaces. Yet in the absolute sincerity which informs it, it is incredibly moving. And Miss Lail's manner and bearing are enamoring in whatever she does.

She is an interpreter of sovereign poise and patrician musicality. Possibly, however, she was not entirely well advised to attempt Schubert's tremendous and heaving *Der Atlas*. This is, in the first place, a man's song, and its grandiose drama is not best suited to the scale and character of the newcomer's art. On the other hand, she was amazingly successful with Schubert's splendid *Der Zwerg*. Better, if possible, than her Schubert was her Wolf. *Auf eine Wanderung* and *Der Musikant* were unforgettable experiences, and this hearer cannot recall so penetrating a delivery of Strauss' *Die Georgine*. Miss Lail's performances of Vaughan Williams' *How Can the Tree but Wither*, and Butterworth's *When I Was One* and *Twenty* showed how completely she was at home in the style and lyric moods of these British songs. More delightful, however, was her adorably sensitive treatment of Grieg's *With a Water Lily* and the robustly dramatic *Autumn Storm*, both sung in Norwegian. As encores, Miss Lail sang more Grieg, the *Glück arietta* and a Swedish folksong.

Miss Lail was effusively applauded, and she caused her gifted accompanist, George Reeves, to share in the acclamations. It was an incontestably memorable debut. H. F. P.

Busch Quartet; Rudolph Serkin
Pianist, Town Hall, Nov. 19

Adolf Busch is never heard to such advantage as in collaboration with his son-in-law, the illustrious Rudolf Serkin. Somehow he invariably takes fire

from the inspiration of the great pianist, who also manages to animate the whole ensemble of the Busch Quartet by the spark his nervous, electrical playing communicates. To be sure, the violinist's playing still suffers from the rough, scratchy sounds now seemingly inseparable from it. Nevertheless, the work of the ensemble was vitalized to an uncommon degree when Mr. Serkin appeared as soloist with the Quartet, at the final concert of its series of three on Nov. 19.

Actually, it was only three-fourths of the Busch Quartet which appeared on this occasion, for since the two works on the program—Brahms' G minor Piano Quartet, Op. 25, and Schubert's Forellen Quintet—call for only violin, viola and cello (and, in the Schubert, a double bass) the second violin of the ensemble enjoyed a night off. Anselme Fortier played the contrabass in the Schubert masterpiece, which proved, inevitably, the climax of the concert. Here, moreover, Mr. Serkin's playing was at its dynamic and exhilarating best.

It was a privilege to listen once more to that gem of early Brahmsian inspiration, the G minor Piano Quartet, composed in the shadow of the very middle-class B major Trio, though delectably free from the bourgeois qualities of the latter. This work assuredly deserves more frequent hearings than it receives. It is hard to know which of the four movements to treasure more highly, whether the Intermezzo—a veiled mood picture of lovely texture rather than a scherzo in Brahms' earlier manner—the wonderfully romantic Andante con moto, or the stunning Rondo alla Zingarese, the composer's first utilization of gypsy elements outside the Hungarian Dances. The work, barring Mr. Busch's imperfections of tone, was well played. H. F. P.

Bernard Greenhouse, Cellist
Carnegie Hall, Nov. 19

It takes courage for a young artist to perform such challenging masterpieces as Bach's Suite in C minor for cello alone and Beethoven's Sonata in D major, Op. 102, No. 2, especially in the vast reaches of Carnegie Hall, to which such intimate and introspective music is not ideally suited. Mr. Greenhouse is a serious musician, not in the deadly sense of the term, but in the sense that he wishes to be enjoyed as an interpreter of great music and not merely as a virtuoso. He played both Bach and Beethoven with a sense of personal communication and analytical understanding. The sweeping phrases and intricate double-stoppings of the suite were bravely handled; and the dream-like *Adagio* of the sonata was convincingly sustained.

At present, Mr. Greenhouse still suffers from certain technical handicaps, which may explain the lack of power and authority in some of his interpretations. He does not get the full benefit from his bow, nor is his arm as flexible as it might be. His tone is still rather small in volume and restricted in color and intensity. Without abusing vibrato, he could exploit it far more than he does.

A clever Sonatina by Arthur Benjamin was the other work of major proportions on the program. Paul Ulanowsky was the admirable pianist; in the tremendous Allegro Fugato of the Beethoven work he distinguished himself especially. R. S.

James Friskin, Pianist
Town Hall, Nov. 20, 2:30

James Friskin's all-Bach programs are something of an institution in New York. This year he offered a program of works in various genres, including the Italian Concerto; the Preludes and Fugues in F sharp minor, F major and B flat minor from Book II of *The Well-Tempered Clavier*; the French Suite in G major; the Partita in C minor; the Two-



James Friskin Bernard Greenhouse

Part Inventions in E major, F minor and B flat major; and the Chromatic Fantasy and Fugue.

As far as contrapuntal clarity, structural balance and dignity of interpretation were concerned, Mr. Friskin's performances were above reproach. In such passages as the Loure from the French Suite and the Courante from the Partita, his sensitive touch and phrasing were a model for the many piano students at the recital.

But it must be said that his approach to Bach was too timid and respectful. The magnificence of the Sinfonia of the Partita, with its proud accents, and the intoxicating joy of the Gigue of the French Suite were only pallidly indicated in Mr. Friskin's performance. Bach, after all, was the father of a significant number of children and had the hot-tempered, colorful personality of a man who was not above losing control of himself and throwing a recalcitrant musician downstairs. Academic restraint and Mendelssohnian propriety are as foreign to the spirit of his music as is the sentimental debauchery to which it has been subjected by certain nameless modern arrangers and improvers.

R. S.

Frederick Marvin, Pianist (Debut)
Carnegie Hall, Nov. 21, 5:30

Long before his first New York recital was over, it became evident that Mr. Martin, though only 25, was a pianist of mature temperament. Adopting a style in which elegance was a chief consideration, he pitched all the music he played on an intimate scale of volume, though on occasion he proved himself capable of substantial fortissimos as well as exquisite pianissimos. In a program that included two sonatas by Soler, Bach's Chromatic Fantasy and Fugue, two Chopin items, Schumann's Fantasy, three of Debussy's Six Epigraphes Antiques, Albeniz' Almeria, and the first performance of Antheil's Fourth Piano Sonata, thoughtful musicianship was everywhere evident.

Yet at times Mr. Marvin's musicianship seemed, especially in the Romantic works, too studied. While he projected Debussy's atmospheric pieces sensitively, and threw himself with a happy spontaneity into the Prokofieffian satire of the Antheil sonata, deliberate rubatos halted the poetic flow of the Schumann and a Chopin nocturne. The first section of the Bach work suffered from a mannered, languorous approach, although the fugue emerged in virile fashion, with its contrapuntal lines clearly integrated in a solid structure. And if a lethargic lassitude pervaded the Albeniz, there was gay good humor in the Soler pieces. A. B.

Pierre Bernac, Baritone
Francis Poulenc, Pianist
Town Hall, Nov. 20

The second recital by MM. Bernac and Poulenc was distinguished by the world premiere of Mr. Poulenc's newest song cycle, *Calligrammes*, written especially for the French musicians' current American tour. *Calligrammes* consists of seven settings, most of them brief, of lyrics written by the French poet, Guillaume Apollinaire, during his period of service in the

army. The subject matter ranges back and forth between two polarities—the memory of lovely things in the past, and the ugly reality of the war. The cycle reaches its climax in the cynicism of the sixth song, *Aussi bien que les cigales*—“You must dig, see, drink, whistle as well as grasshoppers do, to sing as they do of the joy of peace.” The reference to peace in the final phrases is treated by Poulenc with sentimental, meretricious harmony of the most banal order, as if to symbolize the way in which the hope of peace had become merely a conventional bromide rather than a living belief. The cycle as a whole is one of Mr. Poulenc's finest, in its close relationship between the music and the sense of the text, and in its summation of all the best traditions of French song composition.

As before, Mr. Bernac invested every song in his French list with supreme artistry, employing the devices of the diseur and the actor to supplement the effect of his voice, which is, as everyone now knows, practically nothing at all. He sang three songs by Gounod—*L'absent*, *Ce que je suis sans toi*, and *Serenade*; five by Fauré—*Les berceaux*, *Aurore*, *Clair de lune*, *Mandoline*, and *Soir*; and Ravel's five *Histoires Naturelles*. His one German group, in which he was less successful, consisted of Schumann's Op. 90, (Five poems by Lenau, and Requiem). Mr. Poulenc's accompaniments were miracles of appositeness. C. S.

New Friends of Music
Town Hall, Nov. 21, 5:30

This concert was definitely one of the least rewarding the New Friends of Music have given to date, this season. The first number struck the keynote of the afternoon, as the Paganini Quartet led off with a wan and bloodless performance of Mozart's F major Quartet, K. 500, marked among other things by a considerable amount of false intonation and a disaffectionately colorless body of tone. Following this, Sari Biro, pianist, and Jascha Veissi, violist, joined forces in Brahms' F minor Sonata, Op. 120, No. 1, for piano and viola, which is one of the weakest creations of the later Brahms. The piano part was competently played by Miss Biro, but Mr. Veissi's viola was badly out of tune. The concluding number of the program was Brahms' B major Trio, Op. 8, in which Miss Biro was joined by Henri Temianka, violinist, and Adolphe Frezin, cellist, both of the Paganini Quartet. Not only

(Continued on page 26)

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Baltimore Symphony Plays Nabokov Work

Return of Pushkin Conducted by Composer—Stewart Leads Regular Programs

BALTIMORE.—The Baltimore Symphony, Reginald Stewart, conductor, opened its second Sunday night concert in the Municipal Series at the Lyric Theater, on Oct. 31, with a compelling performance of the Bach-Weiner Toccata, Adagio and Fugue in C major. The program continued with Rossini's Overture to William Tell, Tchaikovsky's Nutcracker Suite, Mr. Stewart's arrangement of the Little G minor Fugue of Bach, and two movements from Bizet's L'Arlésienne Suite. Stravinsky's Fire Bird Suite, which ended the evening, has long been one of the orchestra's best vehicles, and this presentation was again a polished one.

The fourth Wednesday night concert was of considerable local interest, in that Nikolai Nabokov conducted his Elegy for High Voice and Orchestra, The Return of Pushkin. The premiere of this work was given last January by the Boston Symphony. Dorothy Dittmar, soprano, gave a superb account of herself on this occasion; the cruel tessitura held no terrors for this sincere young Baltimore singer. Her sensitive, musical performance has seldom been surpassed in any of our concerts.

This program opened with a spirited reading of Rimsky-Korsakoff's Russian Easter Overture. A last-minute insertion of the Tchaikovsky 1812 Overture proved to be an error in judgment, since it shattered the spell of the Nabokov score.

After intermission, Jean Watson, contralto, joined Miss Dittmar, the orchestra, and a chorus from the Peabody Conservatory in Debussy's The Blessed Damozel. Although the performance went well, it did not sustain the high level of the Nabokov music.

The third Sunday night concert was an all-Tchaikovsky program, including The Voyvoda, Symphony No. 6, The Sleeping Beauty Waltz, and the 1812 Overture. The fifth Wednesday night concert opened with Elgar's Cockaigne Overture, and a sparkling performance of Mozart's G minor Symphony followed.

Joseph Schuster appeared in an eloquent performance of Schumann's A minor Cello Concerto. Strauss's Rosenkavalier Suite rounded out the program.

Sylvia Zaremba, pianist, opened the Peabody Artist Series Nov. 12 in the Peabody Concert Hall.

GEORGE KENT BELLows

Philadelphia Hears Lyric Opera's Bohème

PHILADELPHIA.—In a return engagement on Nov. 17, the Lyric Opera Association of New York presented Puccini's La Bohème at the Academy of Music. Eva de Luca portrayed Mimi agreeably and Mario Binci, in his first Rodolfo here, showed excellent capacities. Lois Hunt was Musetta; John Brownlee, Marcello; Valfrido Pattachi, Colline; and Edwin Dunning, Schaunard. Carlo Moresco conducted.

On Nov. 16, the Philadelphia Forum sponsored the Charles L. Wagner production of Gounod's Romeo and Juliet, with Louis Roney and Jean Carlton in the title roles. The cast also included Edward Nyborg, Livingston Smith, William Shriner, Elizabeth Pritchett, William Wilderman, Jean Rifino, Reginald Nichols and Denis Harbour. Walter Ducloux was the conductor.

Lauritz Melchior gave a recital on Nov. 18, singing a group of Scandinavian songs and excerpts from Wagner's Lohengrin, the Flying Dutchman, and Siegfried.

W.E.S.



REGULES REHEARSSES IN MASON CITY

Marisa Regules practices at the Vance Music Company before her Community Concert appearance in Mason City, Iowa. Looking on are Mrs. John D. Vance, general chairman of the local Community Concert Association, and Mr. Vance. Miss Regules gave the first program in the 1948-49 series; others who will appear during the season are Todd Duncan, John Sebastian, and the Bary Ensemble.

St. Paul Hears Biggs, Singer, Spivakovsky

ST. PAUL.—One of the most memorable concerts of the early season was that of E. Power Biggs, organist, with a chamber orchestra, at Central Presbyterian Church, Oct. 21. The presence of an orchestra gave Mr. Biggs an opportunity to go beyond the usual toccatas, preludes, and fugues. Three concertos, each representing a different musical era, were presented—Handel's Concerto No. 13, Rheinberger's Concerto in F, and Francis Poulenc's Concerto for Organ, String Orchestra, and Tympani. Three of Mozart's sonatas for organ and orchestra, and a single solo, Bach's Passacaglia and Fugue in C minor, completed the program.

The Schubert Club series opened on Oct. 14 with a recital by Martial Singer, baritone, at the St. Paul Auditorium. Mr. Singer sang a number of early French songs, a group of serenades by Mozart, Schubert, Berlioz, Gounod, Moussorgsky, and Brahms, an Anglo-American group, and a number of modern French songs, including Ravel's Don Quichotte à Dulcinée. Paul Ulanowsky accompanied. Tossy Spivakovsky, violinist, appeared in this series on Nov. 4, with Max Lanner as accompanist. The program consisted of Brahms' Sonata in D minor, Bach's Adagio and Fugue in G minor, Bartók's Rhapsody No. 1, David Diamond's Canticle (dedicated to Mr. Spivakovsky), and works by Mozart, Handel, Copland, and Sarasate.

The Krasner Chamber Music Ensemble, under the leadership of Louis Krasner and consisting almost exclusively of members of the Minneapolis Symphony, gave the first of three programs at St. Catherine's College on Oct. 15, performing works by Purcell, Mendelssohn and Shostakovich.

ARNOLD ROSENBERG

Klingman Young Artists To Give Initial Recital

Anna Carnavale, mezzo-soprano, and Ermanno Bianchi, tenor, will appear in a joint recital at Carnegie Recital Hall on Dec. 14. This is the first in a series of annual recitals sponsored by the Klingman Promotional Plan for Young Artists, set up by Ruth Klingman, soprano and voice teacher, to present talented young artists to a New York audience.

Three Organizations List Denver Programs

DENVER.—A concert season of brilliant promise was launched with the opening concerts of Denver's three major organizations. The Fox Denver Theatres Concert Series, under the supervision of Harry Huffman, led off on Sept. 30 in the City Auditorium, when Lauritz Melchior, tenor, appeared in recital. Mr. Huffman announces six further concerts this year: Ginette Neveu, Rhythms of Spain, Mia Slavenska, Lily Pons and André Kostelanetz, Rudolf Serkin, and Alec Templeton.

The Oberfelder Concert Series opened with a recital by Ezio Pinza, bass, on Oct. 11 in the Auditorium. Mr. Oberfelder has planned 22 events this season, including the Minneapolis Symphony, the French Orchestre National, and the Metropolitan Opera.

On Oct. 19 the Denver Symphony, Saul Caston, conductor, played its opening concert. For his first program, Mr. Caston chose Bach's Organ Toccata in C major, Brahms' Symphony No. 3, Moussorgsky's Night on Bald Mountain, Dubensky's Fugue for Strings, and Ravel's Second Suite from Daphnis et Chloe. The orchestra showed the results of the excellent training it has received under the leadership of Mr. Caston. Few new players have been added to the orchestra, and it was possible for the group to play in midseason form at the very first concert.

The fifteen concerts of the Denver Symphony will present as soloists Nathan Milstein, Jennie Tourel, Guiomar Novaes, Joseph Schuster, Rosalyn Tureck, Witold Malcuzynski, and Dorothy Kirsten, and will include a concert performance of Aida with Selma Caston, Todd Duncan, Mario Berini, Laura Grauer, and Fred Nesbit, and the Lamont Singers of the University of Denver, Florence Lamont Hinman, director. The season ticket sale indicates that all the concerts will be attended by capacity audiences. At the recent election of the Civic Symphony Society, Henry Everett Sachs was elected president.

JOHN C. KENDEL

Portland Hears Chamber Music

PORTLAND, ORE.—The Chamber Music series began the Woman's Club Building on Nov. 6 of the Paganini Quartet, composed of Henri Temianka, Gustave Roseels, Robert Courte, and Adolphe Frezin. The Friends of Chamber Music and Reed College sponsored the program.

J. F.

Milwaukee Concerts Conducted by Monteux

MILWAUKEE.—The Chicago Symphony gave the second of two concerts at the Pabst Theatre with Pierre Monteux as guest conductor on Nov. 1, playing Brahms' Academic Festival Overture; Beethoven's Seventh Symphony; Strauss' tone poem, Death and Transfiguration; and Five Symphonic Etudes based upon the folk song, El-A-Noy, by the orchestra's first oboist, Florian Mueller. The first concert in this series, sponsored by the Milwaukee Orchestral Association, took place on Oct. 18, with Mr. Monteux conducting the Brahms Second Symphony, Debussy's La Mer, and Strauss' Till Eulenspiegel.

Other orchestras heard so far this season are the Orchestre National of France, on Oct. 29, and the New York Philharmonic-Symphony, which opened the season on Sept. 26. Charles Munch led the Orchestre National in a program of works by Berlioz, Debussy, Roussel, Ravel, and Piston. The New York Philharmonic-Symphony, under Leopold Stokowski, played the Brahms First Symphony, a Bach transcription, Porrino's Sinfonia per una Fiaba, Thompson's The Seine at Night, and the Love Music from Tristan und Isolde.

An all-Bach program was given at the Pabst Theatre on Oct. 25 by the Chamber-Symphony and the Schola Cantorum choir. The orchestra, with Leo C. Muskatove conducting, performed two string suites and the D minor Piano Concerto with Henrietta Mortenson as soloist. The choir sang the cantata, Jesu Der Du Meine Seele. The soloists were Pauline Salewak, Betty Friedl, Clyde Russell, and Richard Miller.

The Civic Concert Association has presented two programs, the Robert Shaw Chorale, on Oct. 11 and Marjorie Lawrence, soprano, on Nov. 1.

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RECITALS

(Continued from page 24)

is this early Trio one of Brahms' most bourgeois creations but, moreover, it is a work in which the instrumental balance always seems unsatisfactory. It was, consequently, not astonishing that the ensemble once again appeared out of kilter, with Miss Biro, at the keyboard, repeatedly overpowering her two associates. H. F. P.

Maxim Schapiro, Pianist
Town Hall, Nov. 21

Maxim Schapiro's recital was both perplexing and disappointing, for at only three points in his program—the final movement of Stravinsky's Sonata, Fauré's Sixth Nocturne, and Virgil Thomson's Ten Etudes—did he play as effectively as his inherent ability seemed to imply that he always might. The program opened with one of Mozart's weakest Sonatas, the one in C major, K. 279, to which Mr. Schapiro brought little but the piece-meal application of rather violently contrasted dynamics. The Stravinsky Sonata, which followed, had neither real rhythmic life nor melodic flow in the first two movements, but took a decided turn for the better in the finale. Chopin's B minor Sonata was played fluently, but on the whole superficially, and often without enough definition of the metrical structure in rapid passages. Bartók's Improvisations on Hungarian Peasant Songs, Op. 20, while delivered with bravado, lacked tonal variety and were not always letter-perfect in accuracy. In De Falla's Fantasia Baetica the pianist did not preserve the prevailing rhythmic line, so that the music sounded unduly episodic and splashy. But the Fauré Nocturne, with its pleasing, if glib, sentiment, moved with an easy ebb and flow. And the Thomson Etudes, in which wit and parody are combined with technical requirements of excruciating difficulty, went so well in both execution and musical delineation that one was led to the conclusion, at the end of the evening, that Mr. Schapiro had not chosen a program which would



Maxim Shapiro Anatole Kitain

give the best representation of his far from inconsequential talents. C. S.

Robert Goldsand, Pianist
Carnegie Hall, Nov. 22

Only a pianist with an extraordinary technique, gifted with keen intellectual curiosity, would have chosen the program Mr. Goldsand played at this recital. He began with modern music, the Allegro tranquillo from Prokofiev's Fifth Sonata, Op. 38, and Miaskovsky's Sonata in C minor, Op. 27, the latter in its first New York performance. The next group consisted of Beethoven's Sonata in F sharp major, Op. 78, Godowsky's fiendishly difficult arrangement of Chopin's Etude in thirds, Op. 25, No. 6, and Chopin's Sonata in B minor. To this formidable list Mr. Goldsand intrepidly added Aaron Copland's Passacaglia, Theodore Chanler's Toccata, Olivier Messiaen's Un reflet dans le vent, and Brahms' Variations and Fugue on a theme by Handel.

The Miaskovsky sonata was a disappointment. It is loose and improvisational in form, harmonically banal and mercilessly long. But one could scarcely imagine a better performance of it than Mr. Goldsand's. He played the work with the orchestral sonorities and smashing effects inherent in its style; and his treatment of the finale, in the manner of a toccata, was a marvel of fluidity and rhythmic control. Despite the sensitive coloration and finished detail of his interpretation of the Beethoven sonata, it sounded rather cool and detached, es-

pecially in the tender first movement. Again in the Chopin sonata the listener sensed a certain deliberation and restraint in Mr. Goldsand's playing. These qualities happily disappeared in his stirring performance of the Brahms variations and fugue and of the contemporary works on the second half of the program. Among the encores was Liszt's La Campanella, tossed off with magical lightness. R. S.

Anatole Kitain, Pianist
Carnegie Hall, Nov. 21

Anatole Kitain's playing of a program whose major portions were devoted to the Bach-Busoni Chaconne, Mozart's B flat Sonata, K. 333, and Schubert's Wanderer Fantasy had as its attributes ample technical dexterity and command of a wide range of dynamics. Mr. Kitain's octave facility found an outlet for impressive display in the Liszt Funerailles, while Chopin's F major Etude, Op. 10 proved an equally grateful vehicle for his technique. In this, however, the melodic significance of the principal left hand figure was overlooked, and a tendency to indulge in excessive speed militated against absolute clarity.

In the larger works of the first half of the program, and in Chopin's E minor Nocturne and B minor Scherzo, the choice of dynamics seemed to be generally animated by surface considerations rather than by the inner meanings of the music. The Scherzo was played very rapidly and with percussive harshness, and failed to achieve its real dramatic effect. In the middle section of this work, and in other lyrical passages, the tone tended to be dry and inexpressive. An ingratiating but unimportant Prelude, by Eduardo Dutra, was given its American premiere, and the program closed with the Danse Russe from Stravinsky's Petrouchka. C.

Abram Loft, Violist, and
Alvin Bauman, Pianist
Times Hall, Nov. 21

Mr. Loft and Mr. Bauman afforded a pleasant evening, on many levels. Both artists displayed a serious musicianship, to which technical competence was but the necessary adjunct. Fine teamwork was evident in the consistent adjustment of one instrument to the other. And the program of sonatas they assembled was balanced both as to choice and arrangement: Handel-Katims (G minor), Frank Wigglesworth, Brahms (E flat, Op. 120, No. 2), Miriam Gideon, Hindemith (Op. 11, No. 4). Miss Gideon's Sonata for Viola and Piano, and Mr. Wigglesworth's Sound Piece for Viola and Piano both received first performances.

The novelties revealed common denominators of another type as well. They both lie within the atonal orbit, but do not adhere closely to the schematic elements of the twelve-tone system. In neither does a distinctive expression come through consistently, but each has an underlying individuality which sometimes reaches the surface. In the Wigglesworth work there are exciting moments of high tension, and the angularity of the Gideon music occasionally touches a dark, personal tone. In both of these works and in the Hindemith, the recitalists found the happiest vehicles for their considerable talents, though they were also substantially at ease in earlier music. A. B.

Heitor Alimonda, Pianist (Debut)
Town Hall, Nov. 22

Heitor Alimonda, a Brazilian pianist in his early twenties, who has studied in this country and played rather extensively in his own, displayed a pronounced flair for getting over the keys fast at his debut recital here. There was unflagging vitality back of his playing, and a strong rhythmic impetus, as well as a pro-



Alexander Borovsky Robert Goldsand

nounced sense of color. The color was used, however, for obvious effects rather than to reflect subtle shadings prompted by musical sensitivity or a rich imagination, qualities not yet adequately developed. His percussive approach to the keyboard, too, inevitably resulted in a lack of tonal warmth and singing quality.

There was a refreshing zest and spontaneity in the manner in which he dashed off the Haydn Sonata in E flat and the Handel-Brahms Variations and Fugue, but it was all glib and on the surface. In the Scherzo in C Sharp minor and a group of Etudes by Chopin he was quite out of his element interpretatively. Pieces of no great import by two of his countrymen, two by Mignone and three by Villa-Lobos, fared better, though they would have meant more to the audience if they had been provided with English titles. The program opened with two Scarlatti sonatas and a Bach-Busoni chorale-prelude, I Call on Thee, Lord. C.

Alexander Borovsky, Pianist
Carnegie Hall, Nov. 23

In a program stretching from Bach to Olivier Messiaen, Alexander Borovsky attained many intermittent moments of tonal and expressive beauty, but the evening as a whole was a paradox. No sooner had passages of luminous quality or dramatic sonority persuaded the listener of the pianist's superlative technical equipment than other passages of muddy texture or unclear finger articulation came along to negate the earlier impression. Similarly, measures with charming lyric flow or incisive rhythmic definition were followed by others in which inept rubato mannerisms gave the melody a three-legged clumsiness or poor

(Continued on page 28)

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Opera and Concerts in Vienna

(Continued from page 3)

work of the regisseur of the Volkstheater, Herbert Wanek.

Auber's *Fra Diavolo* was staged as a fantasy. O. F. Schuh devised the setting, and Mr. Krips conducted the ensemble, made up of members of the Volksoper. This opera proved an excellent training vehicle for choristers and soloists and, because of its simplicity, was immediately greeted with enthusiasm by the public.

A more important event was the production of Bizet's *Carmen*, newly staged by Mr. Schuh, with sets designed by Caspar Neher. This production was also under the direction of Mr. Krips. Since the time of Gustav Mahler, the version of *Carmen* with recitatives has always been used in Vienna. Now, for the first time in many years, the opera was given in Bizet's original version, with spoken dialogue (with some cuts, it is true). The work benefits greatly from this treatment. Its realistic character is accentuated; the music makes a stronger effect; and there are no empty spots in the action, which gains a continually dramatic forward movement. By means of the settings, the costumes, and the choreography (by Erika Hanka), the southern element is strongly emphasized, so that we can claim to have seen and heard a new *Carmen*. Yet the production was not wholly satisfying, for the stage direction was too static. The casting of Helge Roswaenge as Escamillo caused disappointment, for this veteran is neither vocally nor dramatically suited to the role. The title role was sung by an excellent Viennese artist.

Elizabeth Hongen, but she is by temperament no *Carmen*. She is one of our finest and most intelligent lieder singers, and it is this field that she made a name for herself. But she was able at least to offer a well-rounded and compelling impersonation.

The new concert season in Vienna began late and hesitantly. This is to be explained by the embarrassment of riches during the previous season and the consequent slackening of interest shortly before the end of last season.

Both big concert societies have made known their programs for the year. In each of the two concert halls about forty concerts will take place, and with various additional performances, we can count on a total of at least a hundred events before the end of the season. We shall see whether the Viennese concert public will be able to bear the financial burden of such an extensive schedule.

The Brahms Requiem, with the cast and under the direction that were heard at the Salzburg Festival, was the most imposing presentation of the early part of the season. The conductor was Herbert von Karajan, and the soloists were Irmgard Seefried and Paul Schöffler. The Requiem was given in the Great Hall of the Musikverein, where, in 1867, the first three movements received their first performance. Of lesser artistic perfection were performances of two other requiems—those of Mozart and Verdi—though these always have a public, since choral singing finds great favor in Vienna. Highly effective, on the other hand, was Paul Hindemith's superb Requiem, completed in 1946 and produced for the first time in New York in that year, which bears the German title *Für die die Wir Lieben*, after a text from Walt Whitman's *Leaves of Grass*. The work was done by the Vienna Singakademie and the Vienna Symphony, with Elizabeth Höngen and Hans Braun as soloists. The composer himself conducted. This performance followed shortly after the European premiere of this work, by the same ensemble, in Italy, at the Perugia festival.

During his sojourn of a week in Vienna, Mr. Hindemith gave an important lecture on The Problems of Modern Composition. He also conducted a chamber concert, which consisted of old music and some of his own compositions. For the first time, Vienna heard the Overture to the unproduced ballet, *Amor and Psyche*. The suite, *Nobilissima Visione*, and the song cycle, *Die Junge Magd*, were already familiar here.

In the first concert of the Vienna Konzerthaus Society, under the leadership of Paul Sacher, the well known Swiss conductor, Honegger's Symphony for Strings received a particularly distinguished performance. It is structurally simple but organic in form, and somewhat tenuous melodically. It left the Viennese public cool. In the same concert we heard stylistically polished interpretations of Bach's B minor Suite and Mozart's A major Piano Concerto, with the young Viennese pianist and prize winner, Friedrich Gulda, as soloist in the concerto.

A concert by the Vienna Symphony under Karl Böhm assumed a romantic tinge. Arturo Michelangeli, the soloist, had a lively success with the Schumann Piano Concerto; the audience could appreciate his cool but sensitive interpretation, though in Vienna we are accustomed to a rather different approach. A remarkable performance of Bruckner's Seventh Symphony was heard on the same program. Mr. Böhm's conducting has sometimes suffered from a certain rigidity, but in this work he showed his best side. Later on, the Vienna Symphony, under Josef Krips' temperamental direction, gave a concert that included Zol-

tan Kodaly's Dances of Maroszek; Dvorak's Fourth Symphony, seldom played here; and the D major Violin Concerto of Paganini. The orchestra's concertmaster, Willi Boskowsky, appeared as soloist in place of the indisposed Vasa Prihoda, and proved technically unequal to the demands of the score. The Gesellschaft der Musikfreunde opened its cycle of symphonies with the four symphonic impressions, *Church Windows*, by Ottorino Respighi, and the *Alpine Symphony*, by Richard Strauss. The composition of Respighi, written in 1926, proved to be a much finer work than the *Alpine Symphony*, which is a monumental fresco in the Makart style. This monstrosity by Strauss still had a certain success with the public on account of its structural cleverness and its pictorial effect, though it was unanimously rejected by the critics.

A cool reception was accorded by a small audience to Schönberg's *Pierrot Lunaire*. Two years ago, the work made a strong impression and dominated the interest of the last orchestral concert of the season, because the audience was completely starved for new and "forbidden" music. Now people have become acquainted with so many new works that, by comparison the extravagant works of Schönberg's middle period can scarcely maintain themselves in popular interest. The extremely difficult work, written for Sprechstimme and seven solo instruments, was admirably performed by Annamarie Hegner and members of the Academia Filarmonica Romana.

The work of a young Viennese conductor who reached prominence only two years ago was the most conspicuous feature of the most recent program of the Konzerthausgesellschaft. Anton Heiller, not yet 30, was a pupil of Franz Schmidt. Hence it is possible to understand why Schmidt's Second Symphony was played on this program. The first half of the concert included Beethoven's *Coriolanus Overture* and *Violin Concerto*, played by the young German violinist, Gerhard Taschner, who, though a talented musician, is far from being a Beethoven player. If he is the best violinist in Germany, one cannot help being pessimistic about the level of the violinists now being produced there.

The Philharmonic, which contributes valuably to the concert life of Vienna, appeared only once this season before going on tour to England, where it was generally well received, though it received some unfavorable notices in London. The Viennese public is greatly astonished over these unfavorable reactions, and people here wonder what may be behind this "critical criticism," the more so as they are aware that English audiences hear practically no better music than the Viennese. The orchestra played under its regular conductor, Wilhelm Furtwängler.

Il Trovatore Staged In Philadelphia

PHILADELPHIA.—The Philadelphia La Scala Opera Company presented Verdi's *Il Trovatore* at the Academy of Music on Nov. 5 as the second production in its local series. The performance was excellent, both as to vocalism and spirit.

Attention centered on the first Philadelphia appearance of Ebe Stignani. As Azucena, Miss Stignani was outstanding in an excellent cast which included Carla Caputi (also making her debut here) as Leonora; Alessandro Grandi, Manrico; Enzo Maserini, the Count di Luna; and Victor Tatozzi, Ferrando.

The performance had further interest because of the inclusion of the complete ballet and the restoration of other parts generally omitted. The dances, to choreography by William Sena, the company's ballet master, were attractive and colorful. Giuseppe Bamboschek conducted. W.E.S.

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ORCHESTRAS

(Continued from page 8)

supererogation, since the concert was too long—received a routine reading. The Chausson symphony, whatever its intrinsic merits may be, does not deserve to be vulgarized by so flashy an approach as that of Mr. Mitropoulos. The Perpessa Prelude and Fugue, alas, does not deserve to be played at all.

C. S.

Stern Plays Two Works With Philharmonic

The program of Sunday afternoon, Nov. 7, opened with repetitions of Wagner's Prelude to *Lohengrin* and Chausson's B flat Symphony. After the intermission, Isaac Stern appeared as violin soloist in Bartók's Second Rhapsody and Lalo's *Symphonie Espagnole*. The violinist's playing in both of these works was notable for the ease with which he disposed of technical difficulties and for the vigor and fire of his conceptions.

The second section (Friss) of the Bartók work was particularly stirring in its rhythmic vitality, but Mr. Mitropoulos had already detracted from the overall effect by his pumping up of sonority in the earlier Lassu section, robbing the work of any clear textural variety in the orchestra. Mr. Stern gave a rich, expansive performance of the Lalo, and Mr. Mitropoulos provided him with a rich and sympathetic accompaniment.

J. H., Jr.

Koussevitzky Conducts First Boston Symphony Program

Boston Symphony Orchestra. Serge Koussevitzky, conductor. Carnegie Hall, Nov. 10:

Concerto for Orchestra, D minor.....Vivaldi
Variations on a Theme by Haydn.....Brahms
Symphony for Strings.....Honegger
Symphony No. 7, A major.....Beethoven



Isaac Stern Moura Lympany

This concert, the first New York event of Mr. Koussevitzky's last season at the head of the Boston Symphony, was an occasion of modified raptures. The orchestra, of course, played as the Boston Symphony is expected to do. Otherwise the evening refused to flame. It opened, indeed, with a substantial performance of that same Vivaldi Concerto which the conductor presented 24 years ago. Brahms' Haydn Variations, though transparent, were prettified and sentimental; one missed the authentic Brahms spirit, and the rugged conclusion sounded quite devitalized and flat.

The present listener, who heard Honegger's Symphony for Strings when the Philharmonic-Symphony and the Philadelphia Orchestra gave New York performances of it last season, liked it a good deal better on those occasions than he did this time. More intimate acquaintance revealed in the music an artificial, manufactured quality. Only the Adagio Mesto stands up comparatively well,

and this by reason of the rich texture of the music. It is easy to exaggerate the impressiveness of the brief trumpet chorale at the close. This is one sort of stage effect that German composers of forty and fifty years ago used to cultivate when they gave inverted horns and brass choirs devices of the kind to blare forth, after the manner of an apotheosis, at the close of finales. The thing, somehow, refuses to ring true.

Mr. Koussevitzky gave a hurried and generally hectic reading of the Beethoven Seventh Symphony, singularly lacking in vital and monumental features and strangely pallid in the Allegretto.

H. F. P.

Moura Lympany Makes Debut In Concert of Barzin Orchestra

National Orchestral Association. Leon Barzin, conductor. Moura Lympany, pianist. Carnegie Hall, Nov. 8:

The Young Person's Guide to the Orchestra, Op. 34.....Benjamin Britten
Capriccio Brillante, Op. 22, for Piano and Orchestra.....Mendelssohn
Piano Concerto, Op. 44.....Richard Arnell
(First New York concert performance)
Cortèges, Fantasy Overture for Orchestra.....Alan Rawsthorne
(First time in the United States)

In their first concert of the season, Leon Barzin's spirited group of pre-professional players shared the focus of attention with the English pianist, Moura Lympany, who made her New York concert debut on this occasion, though she had played on the radio here in 1946. Except for Mendelssohn's Capriccio Brillante, all the music on the program was written by English composers.

Miss Lympany, gracious, comely,

young and blonde, first introduced us to her talents in the flashing little Mendelssohn piece, which, to put it mildly, set no problems of musical understanding in the way of our full attention to her performance. Perhaps it was a case of first-night nerves, but her execution fell a little short of the complete control of tonal texture, dynamics, and nuance of phrasing which are necessary to elicit the full charm and sparkle of Mendelssohn's aging Caprice. It was good playing, musical in every impulse and handsomely projected to the audience, but it did not say the last word.

In Richard Arnell's flashy Piano Concerto (1946), which she has evidently made one of her show pieces, she played with more complete success, except for a pale pianissimo which had a way of withering the melodic line to which it was applied. But the concerto allowed little room for pianissimo effects—far too little—and Miss Lympany made the most of its rushing figurations and clangy climaxes. Although the concerto is in every way adroit—in scoring, in overall structural planning, and in the piano's sure domination of the orchestra at all necessary times—it is also rather irritatingly overwritten. Employing methods and materials that are for the most part a rehash of Rachmaninoff, Shostakovich and Prokofieff, it is a clamorous and sensational piece, offering few compensating moments of peace or relaxation.

Alan Rawsthorne's Cortèges (1945), a purely orchestral work, with which Mr. Barzin ended the evening, proved to be a more winning specimen of current English musical thought. More serious and less theatrical than the Arnell Concerto, it bespeaks a genuine and serious musical mind, whose only deficiency at the moment is its contentment with unduly conventional thematic ideas.

Benjamin Britten's Variations and Fugue on a Theme by Purcell, which he calls The Young Person's Guide to the Orchestra, began the program wittily, with the altogether delightful assistance of poised, ten-year-old Diane Kabram as narrator.

C. S.

RECITALS

(Continued from page 26)

accentuation obliterated the metrical scheme. Mr. Borovsky is a difficult musical personality to analyze, for it is not easy to understand how such virtues and such defects could persist side by side.

The one novelty of the occasion was Messiaen's The Kiss of the Christ Child, a twelve-minute section from a larger work, *Vingt Regards sur l'Enfant Jésus*. Messiaen's religious mysticism seems to derive from the quasi-modern school of French composers of dramatic, programmatic organ music, of which Marcel Dupré and Paul de Maleingreau are representatives. The Kiss of the Christ Child is a feeble, sentimental little symphonic poem for piano; it sounds like an improvised organ meditation by a routine organist.

Sibelius' vaporous little Sonatina No. 1, Op. 67, was not, as Mr. Borovsky supposed, a New York premiere, since it had been played by Alexander Kelberine in 1939. The other items in the recitalist's diversified program were Prokofieff's Second Sonata, not one of the composer's most cogent essays in this form; the Preludes and Fugues in C sharp minor and major, from the first book of Bach's Well Tempered Clavier; Beethoven's *Appassionata* Sonata; and a Chopin group consisting of four Etudes and the C sharp minor Scherzo. C. S.

Bernice Kamsler, Folk Singer
Times Hall, Nov. 23

In her choice of songs, all of which she sang in costume, Bernice Kamsler ranged from the sixteenth century to the present day and from Salamanca to Michigan.

Miss Kamsler's voice is limited in range and volume, and sounds which she produces are often breathy; her spoken program notes sometimes take on an unpleasantly educational quality. But there adverse comment must stop, for once she begins to sing all is forgotten except the song that is being

set forth. She makes full use of the pictorial opportunities offered by her colorful material, but her gift for vocal characterization is so great, her musicality so substantial, and her diction—whether in English, French, or German—so clear, that her interpretative movement is simply a greater fulfillment. The high point of the evening was her projection of the French *Légende dorée*, *Le Voyage à Bethlehem*, which she sang in Yvette Guilbert's arrangement. Bob Bennett was the excellent accompanist.

J. H., Jr.

OTHER RECITALS

Julia Keesling, soprano; Carnegie Recital Hall, Nov. 4.

Edna Ricks, soprano; Times Hall, Nov. 6.

Maria Vicar, soprano; Times Hall, Nov. 7.

Helen Greco, soprano; Times Hall, Nov. 7.

Scott Watson, pianist; Town Hall, Nov. 8.

Frances Breed, violinist; Times Hall, Nov. 9.

Beatrice Ficaro, soprano, and Beatrice Eppinelle, pianist; Town Hall, Nov. 10.

John Campbell, tenor; Times Hall, Nov. 10.

Peter Melnikoff, pianist; Times Hall, Nov. 11.

Mary Canberg, violinist; Times Hall, Nov. 12.

Marcella Roltner, soprano; Carnegie Recital Hall, Nov. 14.

Thelma Matesky, soprano; Times Hall, Nov. 14.

William Yarborough, violinist; Carnegie Hall, Nov. 14.

Ruth Klingman, soprano; Carnegie Recital Hall, Nov. 16.

Helen Le Claire, contralto; Times Hall, Nov. 16.

Jan de Man, pianist; Carnegie Recital Hall, Nov. 18.

Koharik Gazarossian, pianist; Times Hall, Nov. 18.

Lucila Montaya, soprano, and Lucile Snyder, pianist; Carnegie Recital Hall, Nov. 20.

Mihail Kusevitzky, tenor; Carnegie Hall, Nov. 20.

Symphony No. 5, Op. 100.....Prokofieff

Piano Concerto, Ravel
Second Suite, from *Daphnis et Chloé*, Ravel

Mr. Koussevitzky's second New York concert of the season provided another installment in the retrospective account of his American career which he is giving in his last year as

(Continued on page 30)

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Chamber Music Opens San Antonio Season

SAN ANTONIO.—The San Antonio Chamber Music Society opened its sixth season on Nov. 18 with a concert at the San Pedro Playhouse by the Hungarian String Quartet. The Quartet—consisting of Zoltan Szekely, first violin; Alexander Moskowsky, second violin; Denes Koromzay, viola; and Vilmos Palotai, cello—played Haydn's Quartet in D major, Op. 76, No. 5; Beethoven's Quartet in E minor, Op. 59, No. 2; and Bartok's Fifth Quartet. Eric Sorantin, director, has announced three more concerts in this series.

Alexander Brailowsky, pianist, appeared at the Municipal Auditorium Nov. 23 in the Friends of Music series. Mr. Brailowsky's program included works by Vivaldi, Scarlatti, Chopin, Debussy, Ravel and Liszt.

A twilight recital for the benefit of the Anna Hertzberg Memorial Music Center Fund was given on Nov. 21 by Martha McCrory, cellist, and Margaret Atkins, pianist, both members of the San Antonio Symphony. They played works by Boccherini, Strauss, Faure, and Chopin and Bartok transcriptions.

The English Duo—Viola Morris, soprano, and Victoria Anderson, contralto—appeared on Nov. 23 in the Tuesday Musical Artist Series.

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Philadelphia Hears Stignani in *Gioconda*

Sings Laura in La Scala Staging of Ponchielli Opera at Academy of Music

PHILADELPHIA.—The appearance of Ebe Stignani, Italian mezzo-soprano, as Laura in the Philadelphia La Scala Opera Company's performance of Ponchielli's *La Gioconda*, on Nov. 26, automatically filled the Academy of Music with a whistling, cheering audience; for Miss Stignani had already made her extraordinary gifts known to Philadelphia a fortnight earlier in the same company's presentation of *Il Trovatore*.

Reports of Miss Stignani's triumphs as Laura had preceded her from the west coast, where she sang the role with the San Francisco Opera Company. These reports were in no way exaggerated. Her voice is a miracle of opulence and range, ample in volume throughout the entire two-octave span required by Ponchielli's music; it is brilliant and ringing at the top, marvellously secure and solid in the middle, and cavernous in the chest register. This natural endowment Miss Stignani enhances by a style of delivery which sums up all the best traditional usages of Italian theatrical singing, without admitting any of the coarsely exaggerated devices of emotionalism her less tasteful compatriots often use. Her art is intensely human but never vulgar; it is lofty but never cold.

Against such vocal magnificence, attained by few singers in the world, Mme. Stignani's physical appearance is a less important demerit than it would seem to be in the case of a less phenomenal singer. Even though she is, beyond debate, oversize, she carried herself with considerable grace in *La Gioconda*, and wore clothes skillfully calculated to deflect attention from her three-dimensional aspects. Many a slender girl suffers from a gaucherie of movement which never marred Miss Stignani's presence. In this reviewer's opinion, her excessive weight does not constitute a satisfactory reason for the Metropolitan's failure to engage so supreme an Italian singer, if, indeed, this is the reason for a neglect that nobody who has heard Miss Stignani will be able to understand.

In the title role, Herva Nelli gave a very fine performance indeed; she was, in fact, the only member of the cast who was able to emerge with credit from an evening's association with Miss Stignani. Her voice is a little too light, to be sure, to make the most of the big dramatic climaxes with which the score abounds. But she sang expertly, with lovely shading and color, and a good deal of genuine pathos. She looked attractive, and went with ease through the prescribed motions which pass for action in a *Gioconda* performance.

The rest of the cast, which was not memorable, consisted of Lillian Marchetto, as *La Cieca*; Alessandro Grandi, as *Enzo*; Cesare Bardelli, as *Barnaba*; Nino Ruisi, as *Alvise*; and, in smaller roles, Lloyd Harris, John Rossi, John Lawler and Daniel Miller. Giuseppe Bamboschek conducted with authority, but with a tendency to hurry broad passages, as if to make up for the time spent by the principals in taking bows after all their set numbers.

CECIL SMITH

Theodore Presser Announces Resignation of Victor Young

PHILADELPHIA.—The Theodore Presser Company, music publishers, has announced the resignation of Victor Young as its New York representative and as New York representative of its subsidiaries—the Oliver Ditson Company and the John Church Company. A complete reorganization of the company's New York operations is in progress.



Ebe Stignani, as she arrived in America for her current engagements

Rieger

(Continued from page 9)

ly turned into a kind of dominant with respect to the note that follows it.) It is in this sense that Schönberg has declared the term "atonality" to be inapplicable to tone-row music. Actually, this music consists of a rapid succession of tonalities, and the sense of expectation which suggests a series of dominants moving to their tonics is due to repetition. It is for this reason that the notes of the tone row appear always in the same order, without transposition of their position; for the composer has undertaken to establish, in a single piece, such tonal expectations as had centuries in which to establish themselves during the preceding musical era. The utmost clarity of tonal relations is a precise aim of the most skilled users of the twelve-tone system, such as Rieger.

Unrestrained romanticism is as distasteful to most discerning auditors as is a pinched devotion to severe classical ideas, or to the confining strait-jacket systems of musical organization. Rieger is in entire sympathy with this attitude, and he reconciles his opposing interests by using such types of formal structure as command his attention only to give shape to his vivid and expressive musical ideas. His real allegiance to music as a language of expression, rather than to 'pure' music alone, is betrayed by his amused disregard of the idea, common among musicians, that any form must be followed slavishly to the bitter end. The enormous success of his Third Symphony was not due to its good construction, but to the fact that this well-constructed work had wide emotional appeal. The more discerning critics perceived that this appeal was enhanced by an occasional breaking of the formal structure. Rieger is now at work on a fourth symphony; its advent is sure to be welcomed with the greatest interest and curiosity by the fast-widening circle of friends of his music.

Holst and Pergolesi
Operas Staged in Urbana

URBANA-CHAMPAIGN, ILL.—The University School of Music and the Illini Theatre Guild co-operated in the production of two operas, Holst's *Savitri* and Pergolesi's *La Serva Padrona*, for three performances, Nov. 18 through 20, at the Lincoln Hall Theatre. Ludwig Zirner of the School of Music conducted both operas. The chorus, drawn from the student body, was prepared by Robert P. Commandy.

First Children's Concerts By Knoxville Symphony

KNOXVILLE, Tenn.—Two children's concerts were given on Nov. 19 by the Knoxville Symphony, conducted by David Van Vactor. It was found necessary to hold two concerts when the one concert announced was quickly over-subscribed. These were the first children's concerts ever given in Knoxville, and the price of admission was 25 cents (the approximate cost of a school work book). One concert was given for children in the Knoxville schools and one for children from the adjacent county.

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ORCHESTRAS

(Continued from page 28)

music director of the Boston Symphony. All three of the works in his matinee program were special tokens of his unflagging interest in twentieth-century music. Mr. Koussevitzky conducted the first American performances of both Prokofieff's Fifth Symphony (in 1945) and Ravel's Piano Concerto (in 1932, with Mr. Sanromà as soloist); the concerto owes its existence to a commission given by the Boston Symphony at the time of its fiftieth anniversary. The American premiere of Ravel's *Daphnis et Chloé* music antedates Mr. Koussevitzky's arrival in this country, to be sure; but it was the Boston conductor's stupendous virtuoso performance which first established the second set of fragments in popular affection.

The orchestra was magnificently responsive in both the Prokofieff symphony and the *Daphnis et Chloé* excerpt. In the Piano Concerto, the orchestra performed its task skillfully, but Mr. Sanromà's handling of the solo part left a good deal to be desired. In the two fast movements he brought out neither the significant details nor the larger phraseology of the syncopated rhythms, but satisfied himself by rattling off the notes in a biting, metallic tone. The slow movement was totally colorless, and while it was full of pseudo-expressive mannerisms, it was devoid of really natural expression.

C. S.

Tchaikovsky Fourth Played By Mitropoulos

The only new feature of the Nov. 14 Philharmonic concert was the Tchaikovsky Fifth Symphony, if indeed any performance of this war horse may be called new. The playing, for a work so often played, was uneven and curiously choppy. Only the work of the strings in the second movement and the last movement, in which Mr. Mitropoulos accented a barbaric Russian quality, aroused any



J. M. Sanromà

Richard Tucker

interest. The strongest impression conveyed was that the orchestra had radio time to be filled. Mendelssohn's *Ruy Blas* Overture, in an inflated rendition, opened the program. The only pleasant note of the afternoon was the repetition of Poulenc's *Concert Champêtre*, with the composer as soloist.

A. J. M.

Kapell Plays Khachaturian With Philadelphia Orchestra

Philadelphia Orchestra. Eugene Ormandy, conductor. William Kapell, pianist. Carnegie Hall, Nov. 16:

Serenade for String Orchestra, C major Tchaikovsky Symphony No. 9 Shostakovich (First performance at these concerts) Concerto for Piano and Orchestra Khachaturian

Mr. Ormandy built his all-Russian program most cleverly and with an extraordinary sense of climax. Tchaikovsky's charming Serenade, which displayed to exquisite advantage the luminous string body of the Philadelphians, and Shostakovich's Ninth Symphony—certainly the weakest and most ordinary symphonic product of its composer heard here—formed a kind of elaborate curtain-raiser to the real business of the evening. That came with William Kapell's wholly stupendous performance of the Khachaturian Concerto, a massive work of overwhelming excitement, rhythmic delirium, exotic savagery and Oriental melodic physiognomy. It is a composition which might, in an earlier

day, have stemmed from Rimsky-Korsakoff or his followers.

Mr. Kapell performed the concerto in absolutely phenomenal style. Technically his playing was incredible. It had brilliancy, grandeur, unlimited color, sweep, dynamic variety and splendor. It was hard, brittle, even glassy, when those qualities were needed, suave and songful when the singularly inspired composer demanded such elements. The gifted pianist has never, to the recollection of this listener, accomplished anything so large in scale, so scintillating, so magnificently controlled. To the ultimate degree, Mr. Kapell is equipped with all the technical and stylistic feature this smashing concerto requires. Mr. Ormandy gave the soloist an accompaniment suited to his inspired work and the gorgeously barbaric piece.

H. F. P.

Arturo Michelangeli In United States Debut

New York Philharmonic-Symphony Society. Dimitri Mitropoulos conducting. Arturo Michelangeli, pianist. Carnegie Hall, Nov. 18 and 19:

Fantasia and Fugue, G minor Bach (Transcribed by Dimitri Mitropoulos) Piano Concerto, A minor Schumann Vision Dramatique Karol Rathaus (First time in the United States) Symphony No. 3, A minor (Scotch) Mendelssohn

Arturo Michelangeli, whose appearances with the Philharmonic-Symphony were his first in the United States, does not need to cite his presumed descent from Michelangelo in order to reinforce his position, for he is an important and valuable artist in his own right. Some of his interpretative ideas about the Schumann concerto were, to be sure, lively material for intermission debate. But even though he often flouted, or perhaps did not even know, the traditions which are usually upheld in the performance of this work, his own view of it was provocative, and full of integrity, and always motivated by a musical rather than an exhibitionistic purpose.

On the purely mechanical side, his ability is altogether wonderful. At the forte level (unlike some of his colleagues, he knows the difference between f and ff) his tone has a manly ring, and a remarkable solidity which comes from his capacity to balance all the factors of a chord perfectly and to equalize the upper, middle and lower registers of the instrument. His soft playing is supremely beautiful; he can diminish to the merest thread of sound without letting the tone lose its body, and his legato is unimpeachable. From his dealings with a single work it is, of course, impossible to ascertain the full capabilities of a performer. But on this first occasion his artistry was both poetic and dynamic, and there seemed to be every reason to accord him a status of major international significance.

Karol Rathaus' *Vision Dramatique*, written in the summer of 1945, had received one performance before its New York premiere—by Jascha Horenstein and the Palestine (now Israel) Philharmonic, in April, 1948. Born in Poland, educated in Vienna and Berlin, and a resident of London and Paris before coming to this country in 1938, Mr. Rathaus has a cosmopolitan background which is reflected in the eclectic, pre-war, middle-European vocabulary and workmanship of his music. *Vision Dramatique* is a series of somewhat stentorian climaxes (no doubt overemphasized by Mr. Mitropoulos' hyperbolic presentation), arrived at by manipulations and transformations of two germinal themes, both announced in the early pages of the work. In its external devices, and in the agitated ways in which the materials progress, it is perhaps more reminiscent of Sibelius than of any other single composer; nor is it an exaggeration to say that Mr. Rathaus' compositional craft equals that of



A. Michelangeli William Kapell

Sibelius. I could not work up much sympathy for either his particular ideas or his general expressive aim, but I should not wish to deny that Mr. Rathaus is a fine artisan, and one who deserves an audience.

Mr. Mitropoulos opened the evening with his version of the Bach *Fantasia* and *Fugue* in G minor, at which I have previously endeavored to express superlative horror and distaste. He closed the program with Mendelssohn's *Scotch Symphony*, in which, by some miracle of restraint, he allowed the slow movement to speak for itself, in simple terms. Of his keyed-up, overaccented handling of the other three movements, little that is pleasant can be said, for Mendelssohn played in bad taste is not Mendelssohn at all.

C. S.

Tucker and Frank Appear With Little Orchestra

Little Orchestra Society. Thomas K. Scherman, conductor. Richard Tucker, tenor; Philip Frank, violinist. Town Hall, Nov. 15:

Serenade No. 1 in D major, Op. 11 Brahms Cantata, Contrasti Crudei Risposta Pergolesi Recitative and Cavatina, Distressful Nature Fainting Sinks, from The Seasons Haydn Sound an Alarm, from *Judas Macabeus* Handel Violin Concerto in G major, Sol Kaplan (First time anywhere)

This was not a happy evening for the orchestra and its enterprising conductor, who has put us in his debt by unearthing so much unfamiliar music. When the oboe made its entrance in the introduction to the Haydn cavatina, Mr. Scherman looked over with an air of mild surprise. The incident was typical, for the entire program seemed hastily prepared and insufficiently rehearsed. The performance of the Brahms Serenade had neither line nor rhythmic pulse, so that the adagio seemed endless and the minuets and rondo lacked their customary charm.

Mr. Scherman, at the piano, was so busy realizing the continuo in the Pergolesi cantata that he had little time to devote to the few ritardando and breath pauses Mr. Tucker wished.

(Continued on page 32)

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Handel: Let the Bright Seraphim, from Samson; Art Thou Troubled?, from Rodelinda. Haydn: With Verdure Clad, from The Creation. Bach: My Heart Ever Faithful, from Cantata No. 68; Sheep May Safely Graze, from Cantata No. 208. Isobel Baillie, soprano; various British orchestras and conductors. (Columbia MM-780, 4 discs.)

These recordings were obviously made at different times, but the general level of reproduction is quite high, and the surfaces are never noisy. However, the buyer should be prepared for some variation from disc to disc in the balance between voice and orchestra. Miss Baillie sings accurately and with considerably more than traditional style, in a voice that is remarkable for its purity if not for its warmth. J. H., Jr.

OPERATIC ARIAS. Puccini: E lucevan le stelle, from Tosca. Leoncavallo: Vesti la giubba, from Pagliacci. Ponchielli: Cielo e mar, from La Gioconda. Halévy: Rachel, quand du seigneur, from La Juive. Jan Peerce, tenor; RCA Victor Orchestra, Erich Leinsdorf conducting.

Mr. Peerce, who never sings badly, delivers all four arias with the vibrant, open-throated tone he can always command. The three Italian arias are admirably accomplished; the noble air from La Juive requires both a grander heroic manner and greater respect for textual inflection than Mr. Peerce brings to it. C. S.

POPULAR ITALIAN SONGS: Il Cacciatore del Bosco; L'Amor xe una Pietanza; Novara la Bella; Il Martino; Mefisto; La Girometta. Ezio Pinza, bass; Stevenson Barrett, piano. (Columbia MM-768, 3 discs.)

Mr. Pinza is in his element in the light music of his native country. The specific gravity of the six songs he has chosen is not great, however, and their interest will probably evaporate soon for most listeners except the singer's ardent band of admirers. C. S.

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BEETHOVEN: String Quartet in B flat, Op. 18, No. 6. Budapest Quartet. (Columbia MM 754, three discs.)

This work, with its touches of virtuosic display and its profoundly subjective *Malinconia* episodes, inspires the Budapest Quartet to a superlative performance. The ensemble is so polished that at times one almost wishes for an occasional rough spot, to set it off. But perfection of detail, in this instance, has not been achieved at the expense of musical freedom. The recording is technically excellent, with none of that scratchiness and explosive quality of sound which often seem to trouble engineers in recording even first-rate quartets. R. S.

MARIAN ANDERSON SINGS SPIRITUALS: Nobody Knows the Trouble I've Seen; Ride On, King Jesus; Hear de Lam's A-Cryin'; Sinner, Please; Honor, Honor; My Lord, What a Morning; Soon-a Will Be Done; Were You There?; On Me Journey; De Gospel Train. (RCA Victor MO-1238, 4 discs.)

With Franz Rupp as accompanist, Miss Anderson again justifies her reputation as an interpreter of spirituals. Only one—Nobody Knows the Trouble I've Seen—is below her usual vocal standard. The rest are beautifully and movingly sung. C. S.

JOSEPH LANNER, JOSEF STRAUSS, and JOHANN STRAUSS, SR.: Viennese Waltzes. Alexander Schneider String Quintet. (Columbia MM-766, 4 discs.)

In the Library of Congress, Alexander Schneider ran across the seven unfamiliar waltzes in this album. Dating from the early part of the nineteenth century, they were scored simply, for a chamber music group; and it is in this form, without re-editing, that Mr. Schneider and his colleagues play them. While all the waltzes are spirited and interesting, the most remarkable one is Die Mozartisten Walzer, a potpourri of themes from Don Giovanni and The Magic Flute transformed into waltz time with surprising deftness and good taste. Throughout the entire collection the five instrumentalists play with infectious rhythmic enthusiasm and tonal finesse. C. S.

STRAVINSKY: Danses Concertantes. RCA Victor Chamber Orchestra, Igor Stravinsky, conducting. (RCA Victor DM-1234, 3 discs.)

To the rapidly growing list of Stravinsky recordings the composer adds a crisp, ebullient performance of the harmonically pungent, rhythmically tricky set of dances he wrote for a ballet which George Balanchine choreographed for the Ballet Russe de Monte Carlo. C. S.

TCHAIKOVSKY: Waltzes (arranged by Victor Babin). Waltz from Serenade in C major, Op. 48; Valse Sentimentale, Op. 51, No. 6; Waltz from Eugen Onegin; Waltz of the Flowers, from Nutcracker Suite. Vitya Vronsky and Victor Babin, duo-pianists. (Columbia MM 760, 4 discs.)

The reproduction of the piano tone in this set is rather dull and unresonant; aside from this the records manage to sound exactly like Tchaikovsky waltzes played competently in two-piano arrangements. J.H., Jr.

RIMSKY-KORSAKOFF: Scheherazade. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia MM-772, 5 discs.)

This recording says the last word upon the subject of Scheherazade. Nobody plays the music better than Mr. Ormandy and his men, and probably nobody ever will. The engineering is

admirable, and brings out the full beauty of the Philadelphia Orchestra at the top of its form. With this set, Columbia employs a new type of packaging for the first time; the records are protected by a sturdy box instead of an album, and are kept in tough envelopes, permanently hinged. C. S.

WAGNER: Wotan's Farewell and Magic Fire Music. New York Philharmonic-Symphony, Leopold Stokowski conducting. (Columbia XC-301, 2 discs.)

With so many recordings of Wotan's Farewell and the Magic Fire Music in existence, it is strange that Columbia should have felt it necessary to add to their number Leopold Stokowski's deplorable operation on this great Walküre page. Familiarity does not improve it in the least. The various changes visited on Wagner's score—the replacement of Wotan's voice by a diversity of instruments, orchestral retouches here and there, questionable tempi, and upsets of balance—sound as bad today as they ever did. It is astonishing that Mr. Stokowski should have wished to perpetuate an "arrangement" which is assuredly not helped by a mediocre recording. H.F.P.

JOHANN STRAUSS, JR.: Vocal Waltzes, Artists' Life, Roses from the South, Vienna Blood, Treasure Waltz. Miliza Korjus, soprano; RCA Victor Orchestra conducted by Antal Dorati. (RCA Victor MO 1221, two discs.)

Miliza Korjus sings these waltzes with an élan which reminds one of her fabulous performances in The Great Waltz some years ago. She is not always on pitch, and the orchestra plays too heavily. Nonetheless, the music actually dances, and the singer's vivacious personality is mirrored in Mr. Dorati's accompaniments. R. S.

TCHAIKOVSKY: Piano Concerto No. 1, B flat minor. **RACHMANINOFF:** Prelude in G major. Oscar Levant, pianist; Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia MM-785, 5 discs.)

No model for the emulation of students, Mr. Levant's canter through the familiar Tchaikovsky concerto nevertheless has its moments of persuasiveness, though these moments are seldom in passages that are technically difficult. C. S.

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ORCHESTRAS

(Continued from page 30)

In view of the helter-skelter accompaniment, the singer's nervousness and lack of elegance in phrasing were readily understandable. It was only in the Handel aria, with its ringing high tones and general air of bravura, that the tenor came into his own.

After hearing Sol Kaplan's Violin Concerto, one could see why the author of the program notes, Nicolas Slonimsky, must have felt himself upon a bed of Procrustes in describing it. For the music was so formless, so vulgar, and so confused that it defies classification. Certainly it does not bear out Mr. Slonimsky's high-flown statement: "The brand of modernism employed by Sol Kaplan is not the flowery art of the 1920's but the sober craft of the neo-romantic school. Nothing is done solely for effect; luscious sonorities are avoided; the instruments are used in their optimum of expression and technique."

In point of fact, the concerto was full of embarrassingly sentimental and lush sonorities, and it reflected very little sober craft of any sort. The solo violin (apart from two Czerny-like cadenzas with snare drum accompaniment) had to strive with the full orchestra most of the time. Since the work was rescored for chamber orchestra (with Mr. Kaplan's permission) for this performance, the lack of balance may not be entirely his fault. Mr. Frank played the concerto vigorously, as if he believed in it, with a vital, if sometimes rough and scratchy attack.

R. S.

Dimitri Mitropoulos Conducts Philharmonic Children's Concert Carnegie Hall, Nov. 20, 11 A. M.

Although Mr. Mitropoulos did not talk to the children, he provided a brilliant concert for them. The Overture to Mozart's Magic Flute opened the program. In Benjamin Britten's Young Person's Guide to the Orchestra, James H. Fassett was the expert narrator. The chorus from Midwood High School, in Brooklyn, sang two songs, and the orchestra completed the concert with the Minuet of the Will o' the Wisps and Rakoczy March, from Berlioz's Damnation of Faust, and two movements of Tchaikovsky's Fourth Symphony.

R. S.

Mitropoulos Plays Satie-Debussy Gymnopédies

The program of Sunday afternoon, Nov. 21, brought forward only one work that had not been performed in the course of the previous week's concerts—Debussy's transcription of two of Satie's Gymnopédies. The program opened with trashy readings by Mr. Mitropoulos of Mendelssohn's Hebrides Overture and Scotch Symphony—both replete with eccentric tempi, ragged ensembles, and overblown brass. After a more reasonable and tonally elegant presentation of the Gymnopédies, Arturo Michelangeli again appeared as soloist in the Schumann Piano Concerto. Mr. Michelangeli played beautifully; he knew exactly how he wanted the music to sound and what it meant to him, and his technical command of the keyboard was so secure that his entirely musical and aristocratic conception was perfectly realized in his performance. At the end of the concerto, the applause was of ovation proportions. J.H., Jr.

Metropolitan Bell Symphony Carnegie Hall, Nov. 12

The Orchestra of the Metropolitan Bell Symphony Society, under the direction of Michel Gusikoff, made its debut with Marisa Regules, Argentine pianist, as soloist. The 75-piece orchestra, composed predominantly of employees of the Bell Telephone System in the metropolitan area, played

two symphonies—Haydn's Military and Schubert's Unfinished, as well as shorter works by Rossini, Bach, Foster, and Elgar. Miss Regules performed the Chopin F minor Concerto with fluent technique, suave tone (it was especially lovely in the slow movement), and a concern for detail which had undeniable charm, even though it sometimes interrupted the continuity of the longer line.

A. B.

Ulysses Kay Work Played By Little Symphony, Nov. 19

The New York Little Symphony, conducted by Joseph Baroné, offered three works by Beethoven and one by Ulysses Kay in its first program of the season. Mr. Baroné, after opening the concert with Beethoven's Prometheus Overture, accompanied Gordon Staples in the Violin Concerto and Tessa Yerzy in the Third Piano Concerto; then Mr. Kay took over the baton to conduct his own The Quiet One, written last summer as soundtrack music for a documentary film.

Mr. Staples gave an account of the Violin Concerto that was more remarkable in its promise than in its fulfillment. He always met the technical difficulties honestly, and usually disposed of them competently, although his pitch was not unfailingly accurate. His performance often rose above the level of mere technical dexterity, however, and there were passages, particularly in the more lyrical sections, where the music took on an appealing quality of truly personal

UMBERTO GIORDANO

MILAN.—Umberto Giordano, operatic composer, whose *Andrea Chenier* has been heard in most of the great opera houses of the world, died here on Nov. 12. He was 81 years old.

Born in Foggia, Aug. 27, 1867, Giordano was the son of an artisan. Since he displayed musical ability while he was still a small child, his father let him have what musical training that was available in Foggia, and later sent him to the Naples Conservatory, where he remained for nine years, studying under Serrano. While still a student, he composed a one-act opera, *Marina*, which he entered in the Sonzogno contest in 1889. The prize, however, was awarded to Mascagni's *Cavalleria Rusticana*. The work, nevertheless, impressed the publishers sufficiently for them to commission another opera from his pen. This was *Mala Vita*, upon a libretto which was a sequel to *Cavalleria Rusticana*. It had some success when it was produced in Rome in 1892. His next work, *Regina Diaz*, first given in Naples, March 5, 1894, was a failure. In the depths of poverty, he continued to compose, working on *Andrea Chenier*. "This is my last card," he is said to have stated. "If it is not a success, I shall play no more!" Its first production at La Scala on March 28, 1896, however, was very successful. It was given by Col. Mapleson at the Academy of Music, New York, on Nov. 13 of the same year, with Mme. Bonaparte-Bau as Maddalena, and Durot and Ughetto as Chenier and Gerard.

Giordano's setting of Sardou's play, *Fedora*, was heard at La Scala in 1898, but never attained the widespread favor accorded to *Andrea Chenier*. It was given at the Metropolitan on the opening night of the season of 1906-1907, with Caruso as Loris and Lina Cavalieri making her American debut in the name part. It was revived in the early 1920s for Maria Jeritza, but has never established itself permanently in the repertoire. His *Siberia* was sung at the Manhattan Opera House during the Hammerstein regime, on Feb. 3, 1908. *Madame Sans Gêne*, a musical version of Sardou's play of the same name, received its world premiere at the Metropolitan on Jan. 15, 1915, and remained in the repertoire for five seasons—more on account of Geral-

communication. This interpretative ability, unfortunately, did not extend to the work as a whole, and the overall impression was one of detached moments of great beauty rather than of a complete musical experience.

Miss Yerzy's technical equipment was fully equal to the demands of the Third Piano Concerto; she also knew how she wanted it to sound. But neither her deftness nor her confident approach could make up for the fact that she brought little expressiveness or intellectual penetration to the music.

Mr. Kay's *The Quiet One* proved to be an effectively scored but episodic work. The textures, as such, are sometimes lovely, but there are long arid stretches which seem pointless, at least when they are divorced from the film that the work was designed to underscore.

The orchestra, composed mainly of Philharmonic-Symphony members, played well under the leadership of both conductors.

J. H. Jr.

Haarlem Society Gives First Musicale of Year

The Haarlem Philharmonic Society of New York held its first musicale of the 1948-49 season at the Waldorf-Astoria Hotel on Nov. 18. Carroll Glenn, violinist; Giuseppe Valdengo, baritone; and Grace Harrington, pianist, who is the Haarlem Music Society's young artist for this year, appeared.

Obituary



Umberto Giordano, a drawing by B. F. Dolbin

dine Farrar's amusing characterization of the washerwoman-duchess than for its musical value. The only other work of Giordano's heard in this country was *La Cena delle Beffe*, a musical version of Sem Benelli's play, which had been given in America under the title of *The Jest*, with John and Lionel Barrymore. The opera had its first American hearing at the Metropolitan on Jan. 26, 1926.

While working on *Andrea Chenier*, Giordano married the daughter of a hotel proprietor in Milan. She died some years later. Within the past year, the composer had married again.

Giordano was made a member of the Italian Royal Academy in 1929, and three years later was commissioned by Mussolini to compose a hymn in honor of the tenth anniversary of Fascism. It was sung with some success at La Scala. The composer, Italo Montemezzi, one of his most intimate friends, was with him at the time of his death.

Salvatore Sciaretti

BROOKLYN.—Salvatore Sciaretti, operatic tenor, who was a member of the Metropolitan during the season of 1910-1911, died at his home here on Nov. 20, in his 79th year.

Mr. Sciaretti was a native of Naples and first came to this country in 1896,

Louisville Supports Full Recital Schedule

LOUISVILLE, KY.—The first recital of the 1948-49 season was given by Tossy Spivakovsky, violinist, on Oct. 6 at the Memorial Auditorium. The major work of the program was the Tchaikovsky Concerto in D major, Op. 35, and Mr. Spivakovsky also played works by Handel, Schubert, Bartók, Copland, Sarasate, Paganini, and Ravel. Howard A. Preminger was the accompanist.

The Artist Series at the Memorial Auditorium opened on Oct. 20, with the Charles L. Wagner production of Gounod's *Romeo and Juliet*. Jean Carlton and Edward Nyborg were the lovers, and William Shriner was Mercutio. Walter Ducloux conducted. The Vienna Choir Boys, directed by Felix Molzer, appeared on Oct. 28 in the second program of this series. The third presentation in this series was a recital by Fritz Kreisler, violinist, on Nov. 16. Mr. Kreisler's program included Bach's Suite in E minor, and works by Mozart and himself.

Eleanor Steber, soprano, gave a recital on Oct. 29 as the second offering in the Louisville Community Concert Association series. Miss Steber sang arias by Handel, Mozart, Rossini, and Charpentier; a lieder group; three songs by Debussy; and a group of English songs. James Quillian provided sensitive accompaniments.

H. W. HAUSCHILD

to sing at the Eden Musée. He returned some years later and appeared in leading roles with the Aborn Opera Company, after having sung at various European opera houses. He made his first appearance at the Metropolitan on Dec. 11, 1910, and subsequently appeared with Chicago and Boston opera companies. His final public appearance was at the Brooklyn Academy of Music in 1923, with his son, Alberto, conducting. Besides his son, his wife and two daughters survive.

JOSEPHINE JACOBY

Josephine Jacoby, contralto, a member of the Metropolitan Opera from 1903 to 1908, died in the Hospital for Special Surgery, in New York, on Nov. 13. She had broken a leg in a fall two days previously, and died following an operation. She was in her early seventies.

Although she had had considerable concert experience, she did not join the Metropolitan until the beginning of the Conried regime, making her first appearance as *Rossewein* in *Die Walküre*, on Nov. 25, 1903. Since she was known to be a "quick study," Conried asked her after her debut if she could learn the role of *Maddalena*, in *Rigoletto*, and sing it two days later. She memorized the part and, without rehearsal, sang it as scheduled. During her Metropolitan career she sang numerous roles.

FREDERICK J. WESSELS

CHICAGO.—Frederick J. Wessels, manager of the Chicago Symphony for thirty years, until his retirement in 1927, died in Saratoga, Cal., on Nov. 2. He was 87 years old. Mr. Wessels was associated with the late Henry E. Voegeli as partner in the local recital management he had in Chicago, which, at the same time, managed the Chicago Symphony. The firm was known as Wessels and Voegeli. When Mr. Wessels retired, Mr. Voegeli carried on both the management of the orchestra and the concert management until his death in 1943.

MADGE M. EATON, mother of Quaintance Eaton, associate editor of *MUSICAL AMERICA*, died in hospital on Nov. 16. She was the widow of Dudley W. Eaton, lawyer, and formerly a tenor in Kansas City, Mo., and Wichita, Kan.

BOOKS

STRAVINSKY, by Eric Walter White. 192 pages. New York, Philosophical Library, Inc. 1948. \$3.75.

This is a largely analytical and biographical study, which is respectful without being slavish. It contains much useful information, and if it does not always pierce the legend of Stravinsky, which has been so elaborately built up by the composer and his disciples, it does throw new light on it. The author has obviously studied the Stravinsky literature very thoroughly, in addition to pursuing his own researches into the man and his music.

In discussing the nature of Stravinsky's art and personality, Mr. White happily avoids the preciosity and coyness which the composer has displayed in his own writings, and which many of his admirers have been all too eager to imitate. His comparison of Stravinsky with Picasso is extremely apt: "Both are remarkably intelligent and courageous artists. Though the roots of their music and painting have been nourished by tradition, their relentlessly enquiring minds are never content to mark time, but feel a continual urge to experiment, to explore new country and to push the boundaries of their respective arts as far into the unknown as is rationally possible. Throughout their careers they have been interested in the raw material of their arts for its intrinsic value, but not necessarily for its representational or emotional content. Many parallels can be drawn between their work—for instance, the calligraphic quality of some of Picasso's paintings and drawings can be compared with Stravinsky's strictly syllabic treatment of words in vocal settings; and there is a close relationship between Picasso's use of comparatively flat colors in his two-dimensional synthetic cubist still-lifes and Stravinsky's favorite method of orchestration where solo instruments or groups of instruments are treated on concertante lines."

Mr. White is careful to point out the later divergence of the artist. He writes that "nothing in Stravinsky's later output can be found to correspond with the savage denunciation of cruelty, terror and oppression contained in Picasso's Guernica and The Charnel House, even though after the German occupation of Paris certain French critics, writing of his more recent compositions, accused him of having deliberately embraced *la misère musicale*."

One of the most admirable features of the book is the analytical treatment of Stravinsky's important works. The student will want to have the scores available when he is reading these chapters, but even the general reader will benefit from them. Nothing could be more startling than the contrast between Stravinsky the colorist and tonal epicure (who once was so excited by hearing the cimbalom played in a restaurant in Geneva that he immediately bought one and learned to play it) and Stravinsky, the dogmatic academician, who wrote in the manifesto printed before the premiere of Persephone: "I must warn the public that I loathe orchestral effects as a means of embellishment. They must not expect me to dazzle them with

seductive sounds. I have long since renounced the futilities of *brio*."

Mr. White's discussion of the development of Stravinsky's creative instincts makes this paradox easily understandable. Like Wagner, Stravinsky fits his philosophy to his music. Everything that he writes or says can be comprehended only in the light of what he is composing and thinking in musical terms. His words may sound dry and harsh and absurd, but they are usually the extreme statement of a new creative position. Thus viewed, they lose their injustice and inconsistency.

The volume is well illustrated with pictures of the composer, costume sketches, pages of manuscripts and scores and other material. It contains a list of Stravinsky's works, with dates of their premieres; a list of recordings; a bibliography and an index. Mr. White has put all students interested in contemporary art in his debt. If he has touched only lightly on some of the larger critical questions about Stravinsky, he has done valuable spade-work in providing facts and illuminating suggestions.

R.S.

GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC, third revised and augmented edition, Robert H. Reid, supervising editor. 639 pp. New York: Crown, 1948. \$5.00.

The Gramophone Shop Encyclopedia needs no recommendation to record collectors, for it has been an indispensable aid to them since it was first brought out in 1936. The latest edition contains one new feature of the greatest value and importance, an alphabetical index of performers, citing the pages and columns on which all recordings of these artists are to be found. No longer must one search through wearisome columns of titles to find the artist of one's choice.

Typographical changes increase the book's efficiency as a reference. Recordings withdrawn from current catalogues are omitted; but as Mr. Reid points out, the dauntless collector can consult the earlier editions of the encyclopedia. The preparation of this edition was enormously complicated by the chaotic conditions in the recording industry caused by the war, especially in Europe.

Perhaps it is ungrateful to complain about the brief critical comments about famous composers in this volume, in view of its many excellences. But it is hard to see how the reader will profit from such lucubrations as the following, on Tchaikovsky: "His music represents perhaps the furthest extension to which artistic subjectivity, to the exclusion of a larger morality, has been pushed within the confines of the diatonic system. It is thus hardly coincidental that the popularity of Freudian thinking and Tchaikovsky's music go hand in hand." If it is possible to be so immoral within the confines of the diatonic realm, what an infinitude of depravity must lurk in the twelve-tone system!

R.S.

MUSIC AND MAN, by Howard D. McKinney. 405 pp. New York: American Book Company, 1948. \$2.80.

This weirdly scrambled book claims to tell "a great deal about things other than music." The author expects it to surprise those who read a volume entitled Music and Man to find "so



Plaut
Igor Stravinsky

many pictures of architecture and painting, references to history and suggestions for social and political understanding . . . though, if you stop to think about it for a moment, you will see that this is a perfectly reasonable way to treat the story of music." Perhaps some will agree. Mr. McKinney is so busy putting the cart before the horse, talking about divers phases of American music, the various aspects of jazz, Latin-American music, contemporary North American music, early instruments, modern instruments, form, music for orchestra, other instrumental music and other matters more or less related that the reader presently wonders just what the worthy Rutgers University professor is really driving at, and whether it is necessary to run to such lengths and confusions to demonstrate the fairly obvious fact that music "is an important part of man's cultural heritage" and that it can contribute greatly to our own lives.

H.F.P.

AMERICAN SEA SONGS AND CHANTEYS, edited by Frank Shay. Illustrations by Edward A. Wilson; musical arrangements by Christopher Thomas. 217 pp. New York: W. W. Norton, \$5.

A handsome volume containing—as far as decency permits—the texts of 82 American sailors' songs, and the melodies of a good many of them. Mr. Wilson's many color wood-blocks are gay and lively, and the editor's side-comments explain the background of many of the songs. Mr. Thomas' "arrangements" consist of nothing more than the notation of the tunes, without accompaniments. C.S.

SLAVONIC RHAPSODY, THE LIFE OF ANTONIN DVORAK, by Jan van Straaten. Illustrated by Marion R. Kohs. 231 pp. New York: Allen Lane and Health, \$2.75.

A strained effort, aimed at the hypothetical adolescent who is edified by crude, fictionized biography and relentless program notes on even the most obscure of Dvorak's compositions. Contains a list of the composer's works and a recommended selection of records (already a little out of date).

C.S.

Bernac and Poulenc In Washington Recital

WASHINGTON.—The initial recital in the United States by Pierre Bernac, baritone, and Francis Poulenc, composer-pianist, opened this year's concerts for the Friends of Music of Dumbarton Oaks on Nov. 4, in the Renaissance Room of Harvard University's Georgetown estate. The French musicians offered an evening of music making which could be described only in superlatives. The sole regret is that a larger representation of musical Washington was not privileged to hear them.

Helen Traubel had a rousing reception when she appeared as soloist with the National Symphony, under Hans Kindler, on Oct. 24 in Constitution Hall. She sang Gluck's *Divinités du Styx* and the Liebestod from Wagner's *Tristan*; the orchestra played the Frescobaldi-Kindler *Toccata*, Mozart's *Haffner Symphony*, David Diamond's *Rounds*, and the *Prelude to Tristan und Isolde*. Mr. Diamond's music received a spirited performance and was enthusiastically received.

Pianists have dominated the concerts of the past month. Rudolf Firkusny played the Martinu Second Piano Concerto with the National Symphony on Oct. 27, when Mr. Kindler conducted an all Czech program. Mr. Firkusny played brilliantly in this first performance of the concerto in its revised version. The balance of the program was devoted to works by Smetana, Dvorak and Weinberger.

Marjorie Mitchell, pianist, was soloist with the orchestra on Nov. 7 in Busoni's *Indian Fantasy*. There was considerable variance of opinion as to the worth of the Busoni score. A Corelli suite and Brahms' Second Symphony completed the program.

The initial concert of the Philadelphia Orchestra's series of eight, on Oct. 19, included Bartók's *Miraculous Mandarin Suite* and works by Sibelius, Bach and Strauss.

THEODORE SCHAEFER

Philadelphia Orchestra

Names Evan Whallon Assistant

PHILADELPHIA.—Evan Whallon, a graduate student at the Eastman School of Music, has been named the winner of the Philadelphia Orchestra contest for young conductors. Mr. Whallon will serve as assistant to Eugene Ormandy, musical director of the orchestra, for a year and will conduct two of this season's regular concerts Dec. 3 and 4. Ten conductors participated in the contest, and there were three finalists. In addition to Mr. Whallon, these were Albert Brusilow and Theodore Bloomfield.

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NEW MUSIC

Miniature Scores Cover Wide Range

ONE of the happiest symptoms of the recovery of the music publishing business from the ravages of the war is the rapid increase in the number of available study scores, both of classical and of contemporary works. These scores are indispensable to students, but they are also becoming increasingly popular with amateurs and the general music public. One of the best ways to learn how an orchestral score is put together is to listen to a recording, following each part in the score separately, until you can hear all of them together, without losing track of the various choirs of the orchestra.

Both Bach and Wagner, to cite only two of the more eminent examples, were indefatigable students of the scores of other men. Bach wrote out or arranged dozens of works by the great French and Italians of his day; and we know that Wagner copied the Ninth Symphony and the late quartets of Beethoven in his student days in Leipzig. Especially when dealing with the unusual timbres and complex coloristic effects of modern music, a knowledge of the score is enormously helpful in helping the mind to absorb unfamiliar musical ideas.

One of Carlos Chavez' most impressive compositions, the *Sinfonia de Antígona*, has been issued as No. 45 in G. Schirmer's Edition of Study Scores. The strength of contrapuntal line, the miraculous economy of orchestration and the noble severity of this music set it apart from most of the works of its time. Despite his eight French horns, Heckelphone and Indian drum, the composer has not written one note too many in this score. More than one lesson can be learned from it.

Although Igor Stravinsky's Ode, in memory of Natalie Koussevitzky, cannot be reckoned among his most memorable works, it is a model of elegance in orchestration and precision of style. Here again, every stroke counts, from the sombre opening chords in the brass, answered by leaping sevenths in the strings, to the A played by three

flutes which closes the Epitaph, the final section. The score is published by Associated in New York and by Schott in London. A fantasy overture, *Cortèges*, by the English composer, Alan Rawsthorne, is issued in a photographic reproduction of the original manuscript by the Oxford University Press (New York: Carl Fischer). The work is written for full orchestra, and has a performance time of about fifteen minutes.

Darius Milhaud's Cello Concerto No. 2 which has been widely performed by Edmond Kurtz, to whom it is dedicated, is published by Associated in miniature score form. Though the work is not one of Mr. Milhaud's most endearing, it is valuable to students as a characteristic example of his style and as a skillful vehicle for the solo instrument.

Two works reflecting the vitality of American folk music are issued by Associated: Elie Siegmeister's Western Suite, and Henry Cowell's Short Symphony. Mr. Siegmeister's lavishly scored, rather facile suite is made up sections called Prairie Morning, Round-Up, Night-Herding, Buckaroo and Riding Home, and it reflects the pictorial qualities of the titles. Mr. Cowell's symphony, his fourth, is not literally programmatic, though the titles of its movements, Hymn, Ballad, Dance, and Introduction and Fuguing Tune, give a clue to its inspiration in America's musical past. R. S.

Reviews in Brief

Gregorian Overture for String Orchestra, by Godfrey Turner. Broadcast Music, Inc. This score is written for two string orchestras, but the players do not have to be separately seated, because the string parts of both orchestras are included in each copy, so that the outside man can play the first orchestra part, and the inside man the second. Performance time is thirteen minutes.

Triomfo di Bacco e Arianna, by Vittorio Rieti. Associated Music Publishers. A piano reduction of the score for orchestra, solo voices, and chorus, composed for George Balanchine's ballet.

Sinfonia Tripartita, by Vittorio Rieti. Associated Music Publishers. This symphony, the composer's fourth, is dedicated to Igor Stravinsky, who has been one of the strongest influences in Mr. Rieti's creative development.

Bachianas Brasileiras No. 5, for soprano and orchestra of cellos, by Heitor Villa-Lobos. Associated Music Publishers.

Messa Da Requiem, by Verdi. Edition Eulenberg. The Eulenberg miniature scores are now available through the Edition Peters, with headquarters in Carnegie Hall, New York.

Variations on a Rococo Theme for Cello and Orchestra, Op. 33, by Tchaikovsky. Edition Eulenberg (Peters). R. S.

For Christmas

Organ and Choral Works Among Christmas Novelties

THIS year's new Yuletide music embraces several attractive organ pieces. The Rhapsody on Four Noëls, by Bernard Piché, is built around three French carols and the Adeste Fideles. Philip James has arranged Liszt's Shepherds' Song at the Manger, and E. Power Biggs, the Christmas Pastorale from the Christmas Concerto by the seventeenth-century composer, Giuseppe Valentini. The publisher of all three is the H. W. Gray Co., which has also brought out two carol anthems for mixed voices by Philip James—The Wonder Song, a canonically written setting of words by St. Germanus, and Away in a Manger, a setting of the familiar Martin Luther text.

A noteworthy sheaf from J. Fischer & Bro. consists of Lo, A Maiden Hath Born the Monarch, a motet by Henry



Composers at the Eastman School of Music's annual symposium of American Orchestral music. Seated: Granville English and Carl Fuerstner. Standing: Clifford Julstrom; Mark Fax; Howard Hanson, director of the symposium; Elliot Weisgarber; Carl Anton Wirth; Leland Procter, and Lyndol Mitchell

by John Hall (Stainer & Bell).

From Mills Music: Christmas Bells, by Frances McCollin, a choral setting of Longfellow's I Heard the Bells on Christmas Day.

From G. Schirmer: Jesus Born in Beth'ny, Appalachian carol, collected and adapted for four-part mixed chorus with mezzo-soprano and tenor soli, by John Jacob Niles and Lewis H. Horton. A Great and Mighty Wonder, for mixed chorus, by Leland B. Sateren. Cherubim Song No. 7, for three-part mixed chorus with piano or organ, by Bortniansky, arranged by Tchaikovsky, and adapted by Carl Deis. The Cherry Tree, Appalachian folk carol, for four-part mixed chorus with soprano, mezzo, and baritone soli, adapted by John Jacob Niles.

Collections of Carols Include Unfamiliar Music

A RECENT addition to the invaluable American Folk-Song Series issued by G. Schirmer is the Anglo-American Carol Study Book, by John Jacob Niles, which is No. 26 in the list. These volumes cover all sorts of folk music, ranging in origin from Vermont to California, collected by musicians who have authoritative knowledge of the traditions and customs of folk singing. Mr. Niles book contains English carols in their early traditional form, and in their surviving versions traditional in the United States. Each carol is preceded by an historical note, including a bibliography of works which students may consult for further information. These notes are so well written that many young singers will probably be inspired to do some independent exploration in the fascinating field of religious folk song. Since the versions collected by Mr. Niles were sung by individual folk singers, he has published the carols in solo versions with the simplest and most appropriate piano accompaniments.

Alvina H. Mottinger's Christmas Carols, Their Authors and Composers, also published by G. Schirmer, is unusual in that it contains songs by modern carol writers. Both the first and the last carols in Mrs. Mottinger's collection are by Daniel and Nancy Lou Kaiper, a Methodist minister and his wife, who have collaborated in several Christmas songs. The volume also includes a wide sampling of familiar favorites. Each carol is prefaced with a note about the authors of the text and music. Most of the carols are arranged in four parts. R. S.

Reviews in Brief

From Galaxy Music Corporation: I Saw Three Ships, variations on an English Carol (TTBB with Junior Choir or Soprano Solo, with piano or organ), by George Mead. The Childs of God, a Christmas carol (voice and piano), by Denis Capes (Stainer & Bell); Tryste Noel (SSA a cappella) by J. B. Rooper, arranged

For Solo Voice

Folk Song Collections Include Unfamiliar Music

TWO collections of folk songs which contain many unfamiliar and charming works are issued in this country by Carl Fischer: Engel Lund's Second Book of Folk-Songs (Oxford University Press), and The Scottish Orpheus, a collection of Scottish Songs arranged by J. Michael (Continued on page 35)

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New Music

(Continued from page 34)

Diack (Paterson's Publications Ltd.). Miss Lund's volume contains folksongs from Denmark, Norway, Sweden, Iceland, the Jewish communities of Europe, France, Belgium, Holland, Czechoslovakia, Germany, Austria, the United States and England. She has included all texts in the original language, with English translations by Ursula Wood, and simple, well-written accompaniments by Ferdinand Rauter. Mr. Diack, like Mr. Rauter, has not tried to worry the beautiful tunes into harmonically sophisticated settings, though he has not been quite so modest in harmonizing them. His work has been officially adopted by the Scottish National Song Society and the St. Andrew Society as authoritative.

R.S.

Three New Works for Voice By Fox, Strickland and Frank

FROM Galaxy Music Corporation come several songs which have a frankly sentimental and popular appeal. They are Oscar J. Fox's Dreamland Lullaby; Marcel G. Frank's Angel, Am I Dreaming?; and Lily Strickland's White Moon. As American representative of Elkin & Co., Galaxy issues Helen Pyke's settings of William Watson's April and Christina Rossetti's When I Am Dead, My Dearest.

For Solo Voice, Sacred

From Galaxy Music Corporation: Ev'ry Time I Feel the Spirit, Negro spiritual freely arranged by William Grant Still. Dear God, Receive My Humble Plea, by Mary Downey. Supplication, adapted from Giordani's air, Caro Mio Ben, by Walter Adrian (Elkin & Co.).

A Sight Singing Manual With Graded Exercises

An Introduction to Sight-Singing, with graded exercises, by A. Forbes Milne. London: Stainer & Bell (New York: Galaxy). A valuable manual, excellently planned. It offers a set of preliminary exercises devoted to the mastery of each note of the major scale by the method of taking first the notes of the tonic chord, next those of the dominant chord, and finally those of the sub-dominant chord; and, following these, a series of graded sight-singing exercises. C.

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Piano Works

Antheil, George: Fourth Piano Sonata (Frederick Marvin, Nov. 21)
Dutra, Eduardo: Prelude (Anton Kitain, Nov. 21)
Gazarossian, Koharik: Prelude and Fugue on a theme from the Armenian Liturgy (Koharik Gazarossian, Nov. 18)
Houston, Levin: Piano Piece, Op. 38, No. 1 (Ray Lev, Nov. 5)
Kurka, Robert: Sonatina, Op. 6 (Ray Lev, Nov. 5)
Lawner, Mark: Suite for Piano (Cocktail Hour) (Ray Lev, Nov. 5)
Messiaen, Olivier: The Kiss of the Christ (from Vingt regards sur l'Enfant-Jésus) (Alexander Borovsky, Nov. 23)
Miskowsky, Nicolai: Sonata in C minor, Op. 27 (Robert Goldsand, Nov. 22)
Mignone, Francisco: Quando eu era pequenino (Heitor Alimonda, Nov. 22)
Mignone, Francisco: Crianças brincando (Heitor Alimonda, Nov. 22)
Schoenberg, Jakob: Hora (Fugue from Chassidic Suite) (Ray Lev, Nov. 5)
Travis, Roy: Two Preludes (Ray Lev, Nov. 5)

Duo-Piano Works

de Marziarly, Marcelle: Sonata (Gold and Fizdale, Nov. 14)
Milhaud, Darius: Carnaval à la Nouvelle-Orléans (Gold and Fizdale, Nov. 14)
Rieti, Vittorio: Suite Champêtre (Gold and Fizdale, Nov. 14)
Tailleferre, Germaine: Valse Lente (Gold and Fizdale, Nov. 14)

Violin Pieces

Clarke, Henry Leland: Rondo (William Yarborough, Nov. 14)
Kremeniev, Boris: Hóro No. 3 (William Yarborough, Nov. 14)
Serly, Tibor: Sonata No. 2 in modus lascivius (for solo violin) (Frances Magness, Nov. 17)

Vocal Pieces

Bach, J. S.: Cantata for Solo Soprano, Non Sa Che Sia Dolore (Maria Vicar, Nov. 7)
Bach, J. S.: Cantata for Solo Soprano, Mein Herz Schwimmt im Blut (Maria Vicar, Nov. 7)
Dello Joio, Norman: Assassination (Two Fates discussing a human problem) (Alice Howland, Nov. 3)
Dello Joio, Norman: New Born (Alice Howland, Nov. 3)
Duke, John: Central Park at Dusk (Helen Le Claire, Nov. 16)
Hindemith, Paul: To Music, to Befalm his Fever (Rae Musciano, Nov. 6)
Klein, John: There Was a Little Girl (John Campbell, Nov. 10)
Klemm, Gustav: I Sing (John Campbell, Nov. 10)
Rowley, Alec: Grieve Not My Heart (John Campbell, Nov. 10)

Concertos

Arnell, Richard: Piano Concerto, Op. 44 (Moura Lympany and The National Orchestral Association, Nov. 8)
Bowles, Paul: Concerto for Two Pianos, Wind and Percussion (Gold and Fizdale with ensemble conducted by Lukas Foss, Nov. 14)
Kaplan, Sol: Violin Concerto in G major (Philip Frank and the Little Orchestra, Nov. 15)
Poulenc, Francis: Concert Champêtre for Harpsichord (or Piano) and Orchestra (Francis Poulenc and the New York Philharmonic-Symphony, Nov. 11)

Orchestral Works

Kay, Ulysses: The Quiet One (The New York Little Symphony, Nov. 19)
Perpessa, Harilaos: Prelude and Fugue (New York Philharmonic-Symphony, Nov. 4)
Rathaus, Karol: Vision Dramatique (New York Philharmonic-Symphony, Nov. 18)
Rawsthorne, Alan: Cortèges, Fantasy Overture (National Orchestral Association, Nov. 8)

Chamber Music

Freed, Isadore: Third Quartet (WQXR String Quartet, Nov. 17)
Freed, Isadore: Triptych for Violin, Viola, Cello, and Piano (Isadore Freed and the WQXR String Quartet, Nov. 17)
Gideon, Miriam: Sonata for Viola and Piano (Abram Loft and Alvin Bauman, Nov. 21)



Jean Sibelius chats with an American visitor, Carleton Smith, director of the National Arts Foundation, at the composer's home in Järvenpää, Finland

Composers Corner

ERNST VON DOHNANYI, distinguished Hungarian composer and pianist, gave the first American performance of his new Piano Concerto No. 2, in B minor, in a Detroit Symphony concert on Nov. 25, with Karl Krueger conducting. The concerto received its world premiere in London last December, with Mr. Dohnanyi as soloist and Sir Thomas Beecham conducting the Royal Philharmonic Orchestra.

A new work by VIRGIL THOMSON, Louisiana Story, based upon his score for Robert Flaherty's motion picture, was played for the first time in public in Philadelphia on Nov. 26. Eugene Ormandy included the composition in three Philadelphia Orchestra programs, and introduced it in New York on Nov. 30.

Heartening news for American composers comes from Japan, where the country's three major symphony orchestras are including many American works in their programs. Among the compositions scheduled for performance this season are SAMUEL BARBER's Violin Concerto, First Symphony, and Two Essays; ROY HARRIS' Third Symphony; and works by WILLIAM SCHUMAN, JOHN ALDEN CARPENTER, CHARLES GRIFFES, and PAUL CRESTON.

The world premiere of JACQUES BERLINSKI's symphonic poem, Kenaan, which won the \$1,000 first prize in the National Jewish Music Council's contest, was given on Nov. 18 by the Cleveland Orchestra, under George Szell. Mr. Berlinski is a Parisian composer, now living in South Africa. His work was chosen from more than 100 works submitted in the competition, which called for music "reflective of the Jewish spirit." The second prize of \$500 went to JACOB AVSHALOMOFF, a member of the Columbia University faculty, for his Evocations, for clarinet solo and small orchestra.

NED ROREM's Four Madrigals had their first performance on Nov. 28, when Paul Callaway conducted them at the Phillips Memorial Gallery in Washington, D. C. Another composition by Mr. Rorem, his music for Euripides' Hippolytus, with Muriel Smith as Phèdre, was heard at the Lenox School Theatre in New York, on Nov. 20 and 21. He is working on a piece for soprano and nine instruments for Nancy Reid, soprano, who will sing it in Town Hall, New York, on April 3.

The Loewenguth Quartet, of Paris, gave the American premiere of EGON WELLESZ's Sixth Quartet at the Library of Congress recently.

GEORGE ANTHEIL's waltzes, from the score which he wrote for the motion picture Spectre de la Rose, were

played by the St. Louis Symphony under Vladimir Golschmann, in their first concert performance, on Nov. 15.

A new work by MARIO CASTELNUOVO-TEDESCO, Cypressi, was included on the opening program of the Indiana University Orchestra, conducted by Ernst Hoffman.

ANTONI SZALOWSKI's Overture, which was introduced to the United States by Nadia Boulanger in 1939, was performed by the University of Wichita Symphony on Nov. 23.

Dimitri Mitropoulos, who has been conducting much new and unfamiliar music with the New York Philharmonic-Symphony, will lead the American premiere of FREDERICK PIKET's Curtain Raiser to An American Play with his own Minneapolis Symphony, on Dec. 30. Two of Mr. Piket's recent compositions are a Piano Concerto and an orchestral suite of musical portraits of cartoon characters, The Funnies.

Lado, the Ladies' Auxiliary of the Doctors' Orchestral Society, awarded its first prize for a work for chamber orchestra or string quartet this year to CHARLES MILLS, for his Chamber Concerto for Ten Instruments. ANTHONY GARDEN won the second prize with his String Quartet. The two compositions will be performed by a chamber ensemble led by Ignace Strasfogel and by the Galimir String Quartet at Town Hall on Dec. 4.

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GSCHIRMER

OPERA

(Continued from page 12)

duled in some unnecessary vocal exaggerations. When she was not straining for effect, she sang well. It was good to hear Mr. Natzka's voluminous voice in the pompous phrases of the Commissioner, though it was difficult to see why he was costumed like a figure from Babes in Toyland, vintage Broadway 1948. Of the others in the cast, Mr. Cassel sang especially well. He is one of the most dependable and intelligent artists in the company, and his work grows each season.

Adelaide Bishop made her first appearance as Laetitia, in The Old Maid and the Thief. Miss Bishop has a lovely voice, and she sang the aria, Steal Me, Oh Steal Me, Sweet Thief, so beautifully that the solo seemed to take on new musical values. Furthermore, she conveyed the sluttish character of the maid with delightful gusto. Andrew Gainey, who had sung the part only once before, last April, was a little timid as Bob, the tramp, and his top tones were not always secure. Nonetheless, he sang robustiously, and built up the flight scene to an hilarious climax. Marie Powers was as vivid as ever, making her first appearance of the season as Miss Todd, and she sang much better than last season, with far less parlance. She could not have asked for a better foil than the Miss Pinkerton of Ellen Faull, which was as elegantly sung as it was acted. Julius Rudel conducted the first opera and Thomas P. Martin the second.

R. S.

Carmen, Nov. 18

Winifred Heidt sang the title role in this performance of Bizet's opera. The Don José was Irwin Dillon; Micaela, Dorothy MacNeill; Zuniga, Richard Wentworth; Frasquita, Mary Lesawyer; Mercedes, Frances Bible; Remendado, Luigi Vellucci; Dancairo, Edwin Dunning; and Morales, Arthur Newman. Mr. Bonelli, singing his first Escamillo with the company, displayed a commendable taste and assurance both in his singing and acting. Joseph Rosenstock conducted a performance that was crisp in the second and third acts, but insecure in the first and last, partly owing to a lack of firm stage discipline in the chorus. The ensemble in the card scene was especially good.

R. S.

Tosca, Nov. 19

Marko Rothmueller, replacing the indisposed George Chapliski, sang his first Scarpia here in this performance, the third and last this season of Puccini's opera. The baritone revealed poise and vocal stamina, but relied more on makeup than on bodily or facial plastic for characterization, and therefore was an acceptable rather than a compelling villain. His voice is sturdy, well-routined and often rich. The same might be said of Rudolph Petrak's voice, except that it is not rich. The tenor consistently shouted and let nuances fall by the wayside in his depiction of Cavaradossi. Suzy Morris was in splendid voice as Tosca, and showed great presence of mind when, in the church scene, the exit door stuck and she walked back around the iron gate to get out in time to avoid meeting Angelotti. In

the second act, she fled while Scarpia pursued in a ten-twenty-third' melodramatic manner which almost reached the proportions of the ridiculous. The entire production suffered from lack of attention to staging. The other singers gave good accounts of themselves — James Pease as Angelotti, Richard Wentworth as the Sacristan and, in smaller roles, Edwin Dunning, Arthur Newman, Frances Bible and Walther Brandin. Laszlo Halasz conducted.

Q. E.

Eugen Onegin, Nov. 20

The repetition of Tchaikovsky's Eugen Onegin proved, by and large, a fairly colorless performance. Ralph Herbert, in the title role, was stiff in bearing and so undistinguished in presence that one marvelled that he could have exercised so devastating an effect even on the adolescent Tatiana. Nor did Evelyn Keller make much of that young woman. She lacked dramatic resource and variety of emotional suggestion to capture the diverse moods of the letter scene, while her singing throughout the evening was characterized by a thin, colorless tone and a general absence of warmth.

Alberta Masiello delivered the music of Olga with a voice decidedly richer and more full-blooded, and caused one to regret that the opportunities of the part were so limited. Norman Scott sang the aria of Prince Gremin with authority and excellent vocal quality. The best performance of the occasion, however, was the Lenski of William Horne, who has grown notably in the role, and who now acts it with conviction and youthful spirit, and sings it with affecting expression. Frances Bible was the Larina, and Mary Kreste the Filippovna. Nathaniel Sprinzena sang the French couplets of M. Triquet. Laszlo Halasz conducted.

H. F. P.

Double Bill, Nov. 21, 2:30

The debut of Lillian Shelby, a 19-year-old Philadelphian, as Nedda in the season's final performance of Pagliacci, provided the only elements of novelty in the Sunday matinee presentation of the standard double bill. Miss Shelby revealed a serviceable voice, a little too hard and metallic for the greatest pleasure. She was not able to color her tones for dramatic effect, nor did she appear to be well versed in the stylistic felicities of smooth Italian singing. Since her acting was also at the same crude stage of its development, one can only assume that she was rushed into a prominent appearance before she had provided herself with all the requisites of success. The others in Pagliacci were Laszlo Szemere, Lawrence Winters, Norman Young, and Nathaniel Sprinzena. Thomas Martin conducted.

In Cavalleria Rusticana, Brenda Lewis sang her first Santuzza of the season, improving her batting average in the matter of pitch, and making many of the theatrical points forcefully. Her colleagues were Mario Binci, in particularly good voice, Andrew Gainey, Rosalind Nadell, and Carroll Taussig. Julius Rudel conducted.

C. S.

Don Giovanni, Nov. 21

Changes of cast gave an air of novelty to the New York City Opera's third performance this season of Mozart's masterpiece. Wilma Spence had the volume and flexibility of voice for the role of Donna Elvira; but it is no reflection upon the brilliant gifts of this young artist to report that she was not yet ready for so exacting a task. Both vocally and dramatically, her performance was intelligent, but tentative in style and lacking in the heroic sweep demanded by Mozart's score.

Ann Ayars was wholly charming as Zerlina, a part which calls for exquisite taste and the utmost refinement of technique, but scarcely for the super-

human achievements of the other two feminine roles. Miss Ayars sang every phrase securely and on pitch, and with captivating spontaneity. Oscar Natzka's Commandant was impressively sung and acted. But Rosa Canario was badly miscast as Donna Anna. She was obviously compelled to strain her voice, and she was woefully off pitch in most of the fioriture. Donna Anna should be attempted only by dramatic sopranos with coloratura flexibility of technique; singers lacking either the necessary range and volume or the technical brilliance inevitably encounter misfortune in the part. James Pease was again a lively Don Giovanni, and the others in the cast were Norman Cordon, William Horne, and Arthur Newman. Laszlo Halasz conducted.

R. S.

The Marriage of Figaro, Nov. 24

The popularity of the New York City Opera Company's new production of Mozart's The Marriage of Figaro led to the addition of an extra performance to the schedule, with John Tyers singing the title role for the first time. Mr. Tyers set forth Figaro's intrigues with gusto and high humor, yet with a tasteful control which kept his acting from slipping into vulgar slapstick. His realization of the music was equally noteworthy for its combination of good workmanship with enkindling imagination, although unfocussed high tones and virtually inaudible low ones sometimes kept him from achieving the full effect he intended. All things considered, his performance epitomized the ideal of the City Opera as convincingly as any seen there this year, in the extent to which it fused the elements of music and drama on a high level of perfection. The rest of the cast was generally admirable, and several improvements in stage direction were evident. Ellen Faull sang the Countess' music really beautifully and moved about aristocratically. Norman Young set forth both the music and the action of the Count with attractive assurance. Joseph Rosenstock's conducting was again superlative. The other members of one of the company's best casts were Virginia MacWatters, Rosalind Nadell, Richard Wentworth, Mary Kreste, Luigi Vellucci, Nathaniel Sprinzena, Arthur Newman, Dorothy MacNeil, Mary Lesawyer, and Ruth Shor.

C. S.

Rounseville as Pelléas, Nov. 25

Patrons presumably replete with turkey heard an exceptionally good new tenor as the hero of Debussy's opera. Robert Rounseville had been scheduled for the part earlier, and it is too bad that he did not have the opportunity, for a little more routine would have rounded and perfected an already excellent impersonation. He

(Continued on page 37)

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MUSICAL AMERICA

DANCE

Nina Fonaroff and Company
YMHA, Nov. 7, 3:30 P. M.

This was a deeply impressive concert. Miss Fonaroff offered only three works: Of Sondry Wimmen, a medieval farce; Mr. Puppet, a monody; and The Feast, which she calls a malediction. Yet each was so integrated, so rich in invention and mature in concept, that the spectator left the theatre with a sense of valuable and abiding dramatic experience.

Mr. Puppet, a dance drama performed by Ray Malon and Miss Fonaroff, was the most finished composition of the program. It is a study in loneliness, frustration and schizophrenia, so deftly done that it never becomes sentimental or oppressively introverted in style. The monologue is spoken by the Harlequin figure, who appeals despairingly to the Columbine, and at last destroys himself.

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when he has discovered that she has no life of her own, being merely an image of himself. During most of the composition, Miss Fonaroff never moves, sustaining a grotesque pose with amazing power. In fact, there is very little dancing in the piece, but the work is so taut and penetrating that it justifies itself. Mr. Malon delivered Miss Fonaroff's lines to perfection, and moved as sensitively as he spoke.

The Feast has been entirely reworked, not wholly to its advantage. It is basically a superb conception, filled with the scorn and terror of the Old Testament passages around which it is built. Instead of Miss Fonaroff, a man is now the central figure, the Host; the Guests have speaking, or more accurately, laughing, moaning and shrieking roles. Richard Boone, an awesome figure in gray body make-up, golden hair and flowing white tunic, gave a savage, almost hysterical, intensity to the outbursts of the Host. The company performed its difficult tasks very creditably. But much of the strong, well-balanced choreography of the earlier version was missing, and the chorale speech overdone. If Miss Fonaroff can salvage the vital passages of movement which she has sacrificed in this new, "talky" version, she will have a splendid work, one of the most notable created by any young American dancer. R. S.

Moncion Dances Orpheus
City Center, Nov. 9

With Francisco Moncion, the most vigorous male dancer in the New York City Ballet, in the title role for the first time, the Stravinsky-Balanchine-Noguchi production of *Orpheus* took on more strength. Yet it was still apparent that George Balanchine's choreographic ideas were not sufficiently arresting to enable even so forceful an artist as Mr. Moncion to keep every moment significant. It was interesting to see a second dancer in the part, for one might otherwise have been tempted to blame Nicholas Magallanes, the original *Orpheus*, for failing to bring the drama to life.

The two other items in the program were Serenade, with the chief parts allotted to Maria Tallchief, Pat McBride, Herbert Bliss, and Nicholas Magallanes; and The Four Temperaments, in which Todd Bolender gave a particularly scintillant account of his solo in the Phlegmatic variation. Leon Barzin conducted. C. S.

Theatre Dance, Inc.
YMHA, Nov. 21, 3:30 P. M.

This was a disappointing concert, which indicated that Theatre Dance should set much more stringent standards for itself. Most of the choreography and the dancing was amateurish, and almost every work was twice too long. The program included Eve Gentry's Dynamic Development, with music by James Brown; Jean Huloulo's The Sisters, with music by Herbert Greene; Ruth Harris' Liberation, with music by Miriam F. Brunner; Frank Westbrook's Waltzes for the Theatre, set to Ravel's Valses Nobles et Sentimentales; Jean Huloulo's Prairie Blue, with music by Ray Green; Betty Lind's Hide and Seek, which employs excerpts from Hindemith's Piano Sonata for Four Hands; and Nelle Fisher's Four Comments, set to Scarlatti sonatas.

One of the most striking aspects of this concert was the number of modern dance clichés which crept into the choreography and settings: the darkened stage at the opening (for no valid reason); the use of elaborate symbols which were not explained through the movement and psychological development of the dance; hyperemotional gesture and sudden climaxes which were not convincingly built up. What great artists do for a good reason cannot be borrowed, for its own sake, by a begin-

ner. It is much better to rely on one's own imagination, modest though it may be. R. S.

José Torres, Spanish Dancer
Ziegfeld Theater, Nov. 21

José Torres' first New York solo recital again proved to us that Paris, contrary to the age-old impression, is not necessarily the center of critical acumen and taste. Mr. Torres, who came into prominence in Paris during its occupation by the German army, is a Spanish dancer only by birth, for he possesses none of the strength, fire, dynamic tension or rhythmic precision in his heelbeats or castanet playing which would be necessary to qualify him as a Spanish dancer. In a series of short dances, spaced between interminable piano solos, and different only in the changes of costumes, designed by Marcel Rigaud, Parisian couturier, Mr. Torres revealed less ability for Spanish dancing, or for that matter less plain dance sense, than he might have if he had been born and educated in Greenland. Elias De Quiros, pianist who uses the pedal chiefly to count out fast phrases and to keep his balance on the piano stool, alternated with Mr. Torres, which gave a change in activity but not in quality. Antonio Rodriguez, guitarist, assisted in one number with Mr. Torres and played a solo group, but did little to raise the level of the evening for the audience, which at the beginning was patiently polite, but became restless and openly disapproving as the evening wore on. L. B.

OPERA

(Continued from page 36)

has the necessary charm of appearance and bearing, and a voice of ringing quality, although his diction was not impeccable.

Another newcomer was Oscar Natzka, who sang Arkel with dignity and a beautiful tone, although his accent, too, seemed clumsy. Familiar impersonations were given by Maggie Teyte as Mélisande, Carlton Gauld as Golaud, Mary Kreste as Geneviève and Virginia Haskins as Yniold. Jean Morel conducted with mastery. Q. E.

Scheuneman as Aida, Nov. 26

The final *Aida* occasioned Leona Scheuneman's first appearance anywhere in the name part and Alberta Masiello's first Amneris with the company. Miss Scheuneman revealed the makings of a first-rate *Aida*. For, though traces of vocal effort were noticeable, and though her impersonation placed the accent on the abjectness of the slave without communicating the hauteur of the princess, these were the sole demerits in a performance handled with admirable conviction in all other respects. The soprano appeared, moreover, without the benefit of a stage rehearsal, a factor which made her achievement all the more impressive. Miss Masiello was an attractive figure as Amneris, but her constant movements were distressing to the eye. Vocally, her performance was not much more agreeable. Her tone production was generally tight, and her tones were occasionally unsteady. The otherwise familiar cast included Laszlo Szemere as Radames, Lawrence Winters as Amonasro, and in smaller parts, James Pease, Norman Scott, Edwin Dunning, and Frances Bible. Laszlo Halasz conducted. A. B.

Salome, Nov. 28

The season's third performance of *Salome* brought the New York City Opera season to a close, three days before the company began its Chicago engagement with the same opera. Suzy Morris had been announced for her first essay of the title role, but her continuing illness forced her to re-

linquish the assignment to Brenda Lewis. From the vocal standpoint, Miss Lewis surpassed all her earlier accomplishments in the role, singing with unusual freedom, beauty of tone, and fidelity to pitch. She also acted the role with more life than she brought to her first performance this season, and made some attempt to address her final apostrophe to the head instead of to the audience. Laszlo Szemere gave a thoughtfully prepared and often arresting portrayal of Herod. Mary Kreste's *Herodias* has grown in dramatic force since last season. Frances Bible gave a touching representation of the Page. James Pease, appearing for the first time as one of the soldiers, gave unwonted strength to a secondary part. Rudolph Petrik, as Narraboth, was again more persuasive vocally than visually. Laszlo Halasz conducted, and a capacity house sped the company on its way to Chicago with enthusiastic applause. C. S.

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San Francisco Opera Company Concludes Los Angeles Season

By ALBERT GOLDBERG

LOS ANGELES

THE San Francisco Opera Company concluded its twelfth annual season here in Shrine Auditorium on Oct. 31 with one of those poetic performances of *La Bohème* that one hears here nowadays only under the infrequently exercised baton of Gaetano Merola. Licia Albanese was in very good form as Mimi; Jussi Bjoerling, after having postponed two earlier scheduled appearances, finally got around to singing Rodolfo, in sympathetic fashion; Tito Gobbi made a particularly likeable Marcello, and Italo Tajo sang a Colline that was distinctive and authoritative. Salvatore Baccaloni sang both Benoit and Alcindoro, and Lois Hartzell was the Musetta.

Of the other performances, the most outstanding were the two conducted by William Steinberg, *Die Meistersinger*, on Oct. 24, and *Otello*, on Oct. 29. Mr. Steinberg performed the feat of conducting both scores from memory, with tremendous authority, and with a dramatic impetus that inspired both stage forces and orchestra. Set Svanholm was a superb Walther and an Otello of equal vocal vocal impressiveness, though his lack of physical bulk deprives his portrayal of the Moor of the last degree of pictorial conviction. Astrid Varnay was a competent Eva, Herta Glaz a good Magdalena, John Garris a nearly perfect David, and Walter Olitzki a comic, but also subtly pathetic, Beckmesser, and one who never overplayed the part. Herbert Janssen's voice was often too light for the full expression of Sachs' music. Other roles were taken by Nicola Moscona, Theodor Uppman, Daniel Duno, George Cehanovsky and Désiré Ligeti.

Licia Albanese had refined her Desdemona so that it was more in keeping with the demure character, and Giuseppe Valdengo gave a broad and vocally sonorous portrait of Iago, quite the best of the several roles he sang here. Alessio de Paolis, Claramae Turner, Leslie Chabay, Mr. Ligeti, and Mr. Cehanovsky completed the cast.

Winifred Heidt's *Carmen*, on Oct. 23, was vividly sung, and Raoul Jobin offered a stylistically admirable Don José. Claudia Pinza, fatigued from a plane journey, encountered difficulties in Micaela's third-act aria, but sang the first-act duet with nice comprehension. Giuseppe Valdengo was miscast as the Toreador, and others in the cast were Lorenzo Alvaray, Lois Hartzell, Miss Turner and Mr. Uppman. Some of the staging was decidedly questionable, and Erich Leinsdorf, who conducted, was often more intent on focusing attention upon himself than on keeping the stage forces in hand.

Boris Godounoff, on Oct. 25, brought Ezio Pinza in his familiar portrayal of the title role, with Winifred Heidt as the Marina and Charles Kullman as a vocally good but dramatically weak Dimitri. Mr. Leinsdorf conducted, and other roles were assigned to Martina Zubiri, Lois Hartzell, Miss Turner, Mr. Alvaray, Eula Beal (who made her operatic debut here as the Innkeeper), Mr. Garris, John Ford, Mr. Olitzki, and others.

Astrid Varnay sang her first Italian role in *La Gioconda*, on Oct. 26, with a good deal of carryover from her Wagnerian past. Ebe Stignani provided a vocally stunning Laura, however little she looked the part; Kurt Baum was vocally freer than usual; Claramae Turner offered a competent *La Cieca*; Francesco Val-

entino sang drily and acted Barnaba indifferently; and Mr. Moscona was an impressive Alvise. Dick Marzollo conducted.

Siegfried, on Oct. 27, was poorly attended, though it was a competent, if not particularly illuminating, performance. Mr. Svanholm's young hero was credible to the eye and a satisfaction to the ear, and Miss Varnay joined him in the final scene with a healthy vocal outpouring, which reached its climax in a courageous high C. Mr. Janssen's Wanderer was on the static side; the Alberich and Mime of Mr. Olitzki and Mr. Garris were perfect examples of the Wagnerian underworld; Eula Beal's Erda was too subdued to be at all effective; and Miss Hartzell was a shrill and unseductive Forest Bird. Mr. Leinsdorf conducted.

A well-routed *Don Giovanni*, on Oct. 28, claimed Ezio Pinza for the title role, with Regina Resnik as Donna Anna; Miss Pinza as Donna Elvira; Nadine Conner as Zerlina; Max Licheteg, substituting for Mr. Bjoerling, as Don Ottavio; Salvatore Baccaloni as Leporello; Lorenzo Alvaray as Masetto; and Mr. Ligeti as Il Commendatore. Paul Breisach conducted.

A dramatically overstuffed *Manon*, on Oct. 30, had Bidu Sayao in rather frail voice as the heroine, and Raoul Jobin singing in splendid style as the Chevalier des Grieux. Mr. Moscona made a vocally satisfactory elder Des Grieux. Francesco Valentino coarsened the never too refined *Lescaut*. Mr. de Paolis, Mr. Cehanovsky, Miss Hartzell, Miss Zubiri, and others completed the cast. Mr. Breisach conducted.

Three semi-professional productions of opera, all in English, attracted some attention in recent weeks. The American Opera Company of Los Angeles, with Vladimir Rosing as artistic director, gave an interesting first performance here of Tchaikovsky's *Pique Dame*, in Wilshire Ebell Theatre, on Nov. 3, followed by a less satisfactory version of Mozart's *Don Giovanni*, on Nov. 15. The Sunday Evening Opera gave three performances of Gluck's *Orpheus*, with Richard Hale in the title role, transposed for baritone, in Assistance League Play House, on Nov. 7, 14, and 21.

Dorothy Kirsten, soprano, and Nino Martini, tenor, were heard in joint recital in Philharmonic Auditorium on Nov. 6, to open the West Coast Concerts, Inc. series. The Behymer series was opened by the Original Don Cossack Chorus and Dancers, in Philharmonic Auditorium on Nov. 16.

Arnold Eidus, violinist, with Theodore Sidenberg at the piano, gave a recital in Wilshire Ebell Theater on Nov. 14, offering Hindemith's Sonata in D, Opus 11, No. 2, as an invigorating novelty. Maria Stoesser, pianist, gave a recital in Assistance League Play House on Nov. 15. Solo dance recitals were given by Harald Kreutzberg, to open the Mary Bran series, on Nov. 17, and Solana, on Nov. 5, both in Philharmonic Auditorium. Dorothy Maynor, soprano, was heard in Philharmonic Auditorium on Nov. 19.

Cornelius Van Vliet Trio Begins Extensive Tour

LOS ANGELES.—The Cornelius Van Vliet Trio has begun a tour that will take them to many American cities. The group, which was formed in New York about ten years ago by Mr. Van Vliet, former solo cellist with the New York Philharmonic-Symphony, has Delia Fraley, pianist, and Gilbert Brack, violinist, as its other members.

Los Angeles Begins Philharmonic Season

Wallenstein Offers Two Works by American Composers in Opening Concert

LOS ANGELES.—The Los Angeles Philharmonic Orchestra began its thirtieth season, and Alfred Wallenstein his sixth as conductor of the organization, with the first subscription concert in Philharmonic Auditorium on Nov. 11 and 12.

Mr. Wallenstein, ever an adept program builder, made an even more audacious gesture than usual by opening the season with two compositions by American composers—William Grant Still's *In Memoriam: The Colored Soldiers Who Died For Democracy* (performed in recognition of Armistice Day), and Aaron Copland's *Symphony No. 3*. The public received both works with unexpected enthusiasm, and the occasion was made more festive by the presence of both Mr. Still and Mr. Copland. The Copland Symphony was given its first performance here, and received a reading that made clear all its most characteristic qualities. In both the Copland and the Still pieces, and in the concluding Schubert C major Symphony, the orchestra accomplished a fine level of performance, plainly showing the advantages of keeping a large part of the group intact through the summer Hollywood Bowl concerts.

A novel and effective idea in programming for the second pair of concerts, on Nov. 18 and 19, brought together three concertos of contrasting types—the one by K.P.E. Bach in D major, as arranged by Maximilian Steinberg; Bartók's Concerto for Orchestra; and the Tchaikovsky Piano Concerto in B flat minor, played by Seymour Lipkin.

The Bartók work had been first performed here two seasons ago by Mr. Wallenstein, but the repetition was more than welcome for a work whose stature seems constantly to increase. It gave opportunity to display a fine virtuosity throughout the orchestra (some changes in personnel have been decided for the better) and again to disclose the conductor as a particularly understanding and sympathetic interpreter of modern music. Steinberg's transcription of the Bach Concerto is scarcely a model of authenticity, but it was neatly and discreetly performed.

Mr. Lipkin enjoyed an ample success for his playing of the Tchaikovsky. There was more than ordinary consideration of musical values for a piece of this type. His facility and tone were of an admirable sort, and if there was any shortcoming, it was simply that the package was tied up a bit too neatly for the maximum excitement.

The busses which carried the Orchestre National of France here from San Francisco arrived at Philharmonic Auditorium only at the time announced for the beginning of the concert on Nov. 13, and the players had to appear on the stage in their travel clothes and without supper. Nevertheless, the program they gave will long be remembered for its vitality and superlative finish, and for the individual virtuosity of the first desk players. Charles Munch conducted a virtually all-French program, consisting of Berlioz's *Le Corsaire* Overture, Debussy's *Iléria*, Roussel's *Bacchus et Ariane*, Piston's *Toccata* (the only non-French work in the list) and Ravel's *Tombeau de Couperin* and *Second Suite* from *Daphnis et Chloé*. The following evening, the orchestra gave a concert in Pasadena Civic Auditorium, with Berlioz's *Symphonie Fantastique* as the principal piece in the program. ALBERT GOLDBERG



Otto Rothschild
Alfred Wallenstein, conductor of the Los Angeles Philharmonic, at a rehearsal

Casiglia Stages West Coast Opera

Dollar Opera in San Francisco Produces *Carmen* and *La Traviata* at Popular Prices

SAN FRANCISCO.—On the heels of the San Francisco Opera Company came the Dollar Opera season, given by Arturo Casiglia and his New Pacific Opera Company, which began where the major season left off—with Bizet's *Carmen*, on Nov. 5.

Every seat in the War Memorial Opera House was sold for a dollar, and every seat was filled on opening night, with some standees. This audience saw a unique performance. Half became hysterical and laughed until the tears came; the other half disapproved of the hilarity and gave every evidence that they believed that they were seeing a fine performance.

As one of the hysterical members of the audience, this writer can only report that it was a wonderful amateur burlesque. The Carmen was Consuelo Gonzales, a night-club dancer and singer, who surely merited an E for energy as well as for effort. She was really not a bad Carmen, but she was a terrifically funny one—uninhibited, hefty, and sensual. Her chief sin was her violent overacting, unless one objected more to her departures from the vocal line. But her voice did not offend the ear, and at least she put on a show. The best singer in the cast was Ernest Lawrence, the Don José. He is a promising tenor with a virile, well projected voice and a good stage presence. His Alfredo, in the next evening's *La Traviata*, was more convincingly acted, but on both occasions he held his own with many of today's tenors, both histrionically and vocally.

Otherwise, the most arresting member of the company was an unidentified male dancer who stopped the show with a cape dance. The other members of the cast were lost on the Opera House stage, although several disclosed potential talent—notably Barbara Barnes, as Micaela.

La Traviata had the advantage of an experienced veteran, Vittorio Weingberg, as the elder Germont. Mr. Lawrence's Alfredo was superior to many we have heard on the same stage, and Vera Osborne's experience in lesser roles, together with her vocal facility, stood her in good stead in her first performance as Violetta. The other singers were adequate, and the ballet and orchestra were notably good.

Mr. Casiglia is a sensitive conductor who knows his scores. For this venture, which has been his ambition for years, he has obtained financial backing to the extent of \$1,000 a performance. He intends to make the company a proving ground for young singers. MARJORIE M. FISHER



A 1903 Ford shelters Irene Dunne and James Melton, as the actress visits Mr. Melton's museum of old automobiles, at Norwalk, Connecticut



At Grand Central Terminal, Isaac Stern, violinist, and his bride, Nora Kaye, ballerina, set forth upon a "honeymoon concert tour"



Lauritz Melchior, the godfather, holds the son of Walter Slezak, actor, while Mrs. Melchior and the baby's father beam with approval



Equipped with western hat, gun, and badge, Jussi Bjoerling, tenor, becomes an honorary Texas Ranger in Houston



Oscar J. Fox, well known composer of songs, bagged the limit the day the deer season opened, at Lodge in the Woods



Mr. and Mrs. Heitor Villa-Lobos enjoy a visit at the Connecticut home of Ellen Ballou, for whom the composer wrote his First Piano Concerto



Rudolf Firkusny waves his pianistic right hand as he leaves by plane for Paris, Brussels, and Rome, where he will play the Menotti Concerto



Iva Kitchell takes time off from dance engagements on the west coast to relax on Fisherman's Wharf, on the San Francisco waterfront

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